LOV Lincolnshire
OneVenues

**Evaluation
Report** 2015

written by
Geoff Middleton
& Chloe Brown

Executive Summary

This document reports on the evaluation work completed by the *University of Lincoln* with *Lincolnshire One Venues (LOV)* on the Lincolnshire-based *Young Peoples' Programme (YPP)*. LOV is a network of ten visual and performing arts centres in Lincolnshire. The YPP attempted to engage and support local young people in creating and commissioning new artistic work within the multi-site network from 2012 to 2015. This report explores and examines the programme and outlines the contribution to young people in Lincolnshire. The YPP (including the evaluation element) was funded by The Paul Hamlyn Foundation.

The material contained in this report comprises a qualitative research element which investigates the experiences and perspectives of those directly involved with the YPP; young people aged between 12-25 years. Questionnaire, survey methods along with a secondary analysis on the recruitment and participation information formed the quantitative aspects.

Headline findings from the evidence collected by the evaluative research were:

- The YPP surpassed set targets with the engagement of over 4,000 young people visiting and participating in LOV-inspired events and projects in the network of venues over three years.

- The YPP empowered and involved over 150 young people as active 'decision-makers' in newly formed youth groups which designed and created novel and innovative projects for venues.

- The YPP recruited 336 young people in specific commissioning activity, for new project and event development in venues over three years.

The evaluation identified current successful elements; however it is recommended that current provision of the YPP should: a) improve the capacity and quality of the evaluation work, b) sustain young people at 'the heart' of the programme and c) investigate the venue influence on YPP activity.

Contents

1

1. Introduction

Lincolnshire One Venues (LOV) is a network of ten visual and performing arts centres in Lincolnshire, established to create a more coherent arts offering across a large and predominately rural county. Since 2007, LOV has developed a new way of partnership working; challenging how venues and cultural organisations work together to become stronger, cohesive and more adaptable in the current economic climate.

1.1. Programme background and context

Lincolnshire One Venues (LOV) is a network of ten visual and performing arts centres in Lincolnshire, established to create and offer further artistic opportunities across a large and predominately rural county. Since 2007, LOV has developed a new way of partnership working; challenging how venues and cultural organisations work together to become stronger, cohesive and more adaptable in the current economic climate. Supported by the Arts Council England's [1] 'Thrive' programme (PricewaterhouseCoopers, 2008), ten Lincolnshire artistic and cultural venues became a 'networked membership organisation' in 2010. Known as 'LOV', the network was created to develop audiences, commission new artistic work and to share expertise and learning. The Lincolnshire-based network comprises several governance structures and managed by charitable trusts (2), contracted charitable societies (2), local authorities (5), and a University (1). Venue locations and unique descriptions can be viewed on the following page. To monitor progress and achievement, the ten venue representatives meet once a month to discuss, plan and report activity collaboratively, as a 'wider LOV group'.

As a network, the consortium was awarded a project grant (£189,000) in January 2012 from the Paul Hamlyn Foundation [2]. The grant was awarded to actively promote and support the development and delivery of a programme which attempted to engage young people aged 12-25 years and allow them to create and commission new artistic work within the multi-site network; entitled the Young People's Programme (YPP). To accomplish this purpose, the finance received was used to employ a full-time dedicated project delivery team; a LOV team manager and two LOV project workers. The team 'hot desk' within the ten venues and connect to other youth-led artistic and cultural development projects nationally, to develop opportunities to work with recognised creative performers and artists. The LOV project team's work involves facilitating and supporting young people with their contact, interaction and delivery of events in venues; as audiences, producers and programmers. A major emphasis is encouraging young people to become active decision-makers and 'creative entrepreneurs', allowing them to have the opportunity to work creatively and produce performances and events in venues. In a broader context, the YPP represents a community youth development programme with an emphasis placed on empowering young people in artistic programming and development.

Youth development programmes encourage opportunities that foster holistic development of participatory individuals and facilitate a positive development with access to supportive environments, people and experiences (Ministry of Youth Development, 2009). Moreover, programme actions need to be sensitive and focus on individuals' talent, strength, interests and potential (Damon, 2004). Successful programmes are those which are able to improve self-confidence, self-esteem and self-efficacy by their exposure and connection to inspiring and stimulating social structures (Deane & Harre, 2014; Christens & Peterson, 2012). Programme activities are responsible for this productive development, as many harness a 'youth-centred' approach offering exciting contemporary but challenging tasks. This provides an excellent learning and development environment where young people build relationships, generate skills and connect to other like-minded young people (Deane & Harre, 2014; Urban, 2008). Indeed, the important outcome from youth development programmes is the 'personal growth' attained by participants as they become physically, intellectually emotionally, socially and psychologically competent (Roth, 2004).

1 For details on the Arts Council England see website: http://www.phf.org.uk/http://www.artscouncil.org.uk/

2 For details on the Paul Hamlyn Foundation see website: http://www.phf.org.uk/

❶ Guildhall Arts Centre*
Grantham
A community-centred venue that aims to offer its customers innovative, stimulating and quality experiences or arts and its different forms. The venue is predominantly a receiving theatre where professional touring shows regularly perform and also hire the venue for their productions.

❷ Lincoln Drill Hall*
Lincoln
A multi-purpose arts venue that stages a year round programme of arts events and activities including theatre, dance, literature, comedy, film, family events, musical theatre, workshops and music (folk, jazz, rock & pop & classical). The venue has a flexible auditorium space allowing events to be in different ways. It hosts the annual 'Lincoln Beer Festival', 'Lincolnshire International Chamber Music Festival' and 'Children's Festival'.

❸ Lincoln Performing Arts Centre
Lincoln
Owned and operated by University of Lincoln and is home to the 'Lincoln School of Performing Arts'. The 446 seat venue hosts a wide variety of events including drama and contemporary performance to dance, comedy, jazz and classical music. It is increasingly taking a leading role in nurturing new work and forging progression routes for early career arts professionals.

❹ Riverhead Theatre*
Louth
A privately operated community theatre within the LOV group. 'The owners', Louth Playgoers Society have succeeded in ensuring the success of the theatre not only by enthusing its' volunteers but by encompassing a professional educational programme otherwise absent in this somewhat remote area of the county.

❺ South Holland Centre*
Spalding
The South Holland Centre offers a diverse arts and entertainment programme in the south of the county, including professional theatre, dance and music alongside local community performance and activity. The Centre is also the district's only cinema with a film programme that includes the best of British film-making, Hollywood blockbusters and independent films. Facilities include a 340 seat fixed seat auditorium and a large multifunctional flat-floor hall.

❻ Stamford Arts Centre*
Stamford
Drawing on a rich heritage dating back to the 18th Century, Stamford Arts Centre is a thriving multi-arts venue. Throughout the year professional touring companies visit our 166-seat theatre as well as hosting performances by resident theatre companies. The theatre also doubles as a successful independent cinema, screening a wide range of genres including Hollywood blockbusters, British, European and Art House films. The arts centre has a beautiful ballroom where concerts, receptions, craft fairs and indoor markets are held and a gallery which presents local, regional and national exhibitions.

❼ Terry O'Toole Theatre*
Lincoln
A small, friendly and accessible community theatre, situated at the very heart of North Hykeham. The theatre stages professional drama, theatre for children, dance, music and workshops, alongside community performances with a range of outreach and education activities. The theatre's auditorium is an intimate modern 'black box' performance space, with a raked auditorium providing seating for 268 patrons.

❽ The Collection and Usher Gallery*
Lincoln
The Collection contains 250,000 years of Lincolnshire's history from the earliest occupants to the eighteenth century. Boosting a magnificent contemporary exhibition space for cutting edge art, the venues exhibitors have included Christine Borland, Lindsay Seers, Grayson Perry, John Newling, Phil Collins and many others. The Usher Gallery is located next to The Collection and is Lincolnshire's only purpose built gallery, housing a fantastic collection of fine and decorative arts.

❾ The National Centre for Craft & Design*
Sleaford
A unique gallery that exhibits innovative, challenging and accomplished craft and design artwork. The centre has four exciting exhibition spaces including the largest main gallery space in England, a roof top gallery and a vibrant window space. The learning and events programme is built around the themes of each exhibition and offers a lively and public programme of talks, workshops, conferences, clubs, groups, activities, lectures, seminars, screenings, short-courses, and demonstrations.

❿ Trinity Arts Centre
Gainsborough
A converted church that opened its doors in 1979 and boasts a 200 seat auditorium with sound and lighting systems. Other facilities include a meeting room, bar and artist studio.

*National Portfolio Organisations recognised by the Arts Council England (NPO)

1.2. **Programme aim**

The working philosophy of the YPP is to create genuine changes in venues according to young people's ideas, needs and expectations. Therefore, the LOV team aimed to increase opportunities for young people within the venues as audience members, participants and producers with the objective of enabling young people to influence decision making and lead on areas of programming within the venues. To achieve this aim, the YPP intended to deliver:

Regular Decision-making groups:

Young people are encouraged to attend and join stable 'young producer' groups in the venue network. The formed groups are guided and learn aspects of event production, promotion and delivery (creating events aimed at their peers) with support from venue staff and the LOV project workers. The group roles include artistic programming, booking, promoting and negotiating with professional companies and performers to perform in events in the network of venues. These events have ranged from monthly open mic nights, large outdoor festivals and re-hanging exhibitions.

Workshops and events:

This activity was specifically focussed and delivered in venues that were not able to support regular decision-making groups. The LOV team provided 'one-off' workshops, holiday activities and shorter term opportunities for young people to programme and deliver events during holiday periods. The workshops provided opportunities for young people to widen their knowledge of the cultural sector, visit venues outside of Lincolnshire and deepen their understanding of their 'likes and dislikes' in terms of programming and artistic work. These workshops and events have varied; from singing and songwriting workshops to a residential trip to the Edinburgh Fringe Festival.

Artist Commissions:

Each year LOV commission a new piece of piece of theatre or visual artwork to be created in the Lincolnshire. This was intended to strengthen the work of the venue network with schools and youth organisations, by offering opportunities with professional artists and performers in local community venues. The commissions have ranged from participatory engagement for students to create a new piece of improvised theatre and perform alongside a professional theatre company, the creation of a neon artwork with young people not in education or employment and offering a number of internships within a local emerging theatre company touring within the county and nationally.

1.3. **Evaluation objectives**

The evaluator regarded the YPP as a complex multi-component, multi-site programme attempting to recruit young people between the ages of 12 to 25 years into 10 venues in Lincolnshire. The programme intends to promote and support young people as 'active-voices' and 'decision-makers' in the collaborative venue network. Young people were encouraged to participate in this manner by: 1) initially forming social groups in venues, 2) generating and evolving creative ideas relevant to local young people, and 3) designing and delivering the ideas as bespoke projects in conjunction with venue employees and LOV project workers.

The YPP had the following aim, developed by the senior stakeholders involved in the LOV collaboration:

"The 10 LOV venues will collaborate to change the dynamics of artistic programming and deepen young people's engagement, allowing them more contact with creative practitioners so that they can be involved as consumers, critics, aspiring artists and creative entrepreneurs".

A particular focus of the evaluation was the performance of the project against the following programme objectives (suggested to achieve the aim) established by the wider LOV group:

- Deepening engagement with 4,000 young people in groups and schools

- Empowering and involving 150 young people

- Engaging 500 young people in commissioning new projects

The purpose of the evaluation support, provided by the author of this report, was to consider these objectives as auditable and researchable between the start of the programme in March 2012 to March 2015, when financial support for the initial phase of the programme by the Paul Hamlyn Foundation ends. The primary aim of this report was to illustrate the 'journey' and accomplishments of the programme (young people, aged 12-25) by highlighting and describing the participant experience over this period of implementation.

2. Evaluation Overview

2.1. Philosophy and Approach

The principal evaluator adopted a utilisation-focused (Patton, 2002, 2008, 2011) philosophy and framework, which was installed to establish the 'best way of working' between those involved in the implementation of the programme and the evaluation. For the purposes of utility, feasibility, propriety, and accuracy (as standards in the field[3]) this evaluation has included 'stakeholders' from the outset and throughout. Described as people who can "affect or are affected by the achievement of the organisation's objectives" (Freeman, 2010), stakeholders have been important in the LOV venue collaboration and the subsequent provision of the YPP between and within venues. Evaluation should pay specific attention to and involve stakeholders for moral, ethical, practical and suitable design and implementation procedures (Bryson, Patton, & Bowman, 2011; Patton, 2008). The return for this investment in utilisation-focused evaluation (and stakeholder involvement) is an evaluation which results in understandable findings, contextual relevancy and bespoke recommendations for the decision-making. Indeed, this type of utilisation-focused strategy is built on the psychology of use with a focus of evaluation leading to "intended use by intended users" (Patton, 2008, 2011). Inevitably, this type of evaluation's purpose is to assist decision-makers in understanding the value and merit of a programme.

2.2. Planning and Methodology

Research approaches in the arts, culture and/or the creative performance domain are likely to adopt alternative approaches in evaluation design to those of 'hard-science' (Leavy, 2013; Pankratz, 2011). Indeed, social intervention programmes in this field (and others such as politics and preventative healthcare) are suited to more realist approaches and methods to unravel the complex programming components and environments (Patton, 2010; Pawson, 2013).

For this reason and after consultation with the LOV team, the YPP evaluation employed a flexible and emergent design and was primarily focused on describing and revealing participants' experience during the programme's implementation.

Secondly, the utilisation-focused philosophy had been integrated with a traditional planning-evaluation cycle, used for administration and management of evaluation components (Trochim, 2006). The evaluation had a multitude of planned methods to monitor and to report on progress. Furthermore, the components were delivered by the range of stakeholders in the programme's collaboration and are shown in Table 1. Importantly, these methods were designed, arranged and conducted with the following stakeholders: the LOV programme workers; the LOV stakeholder steering group members, and; 'critical friends' (an external professional evaluator[4]). The contribution made by stakeholders on each evaluation component is highlighted in Table 2.

Table 1 - Evaluation components

Objective	Evaluation method	Data collection responsibility	Schedule of collection
Deepening engagement with 4,000 young people in groups and schools	• Quantitative data from visitors attending LOV projects and related activities in venues	• Each venue; venue managers/staff • LOV project Manager; LOV project workers	• First, second, third years of funding (2012+)
Empowering and involving 150 young people:	• Qualitative data from focus groups. • Quantitative data from a psychological questionnaire • Quantitative data from a survey on programme experience	• University of Lincoln • LOV Project Managers • Venue managers/staff	• Second and third years of funding (2013+) • Third year of funding (From 2014+)
Engaging 500 young people in commissioning new projects:	• Quantitative data on young people (as decision makers) commissioning activities	• Each venue; venue managers/staff • LOV project Manager	• Second and third years of funding (2013+)

3   For further details see American Evaluation Association: http://www.eval.org/p/cm/ld/fid=103

4   Professional evaluator: Annabel Jackson. For further details see: http://www.annabeljacksonassociates.com/

Table 2 - Stakeholder contributions to the evaluation components

Stakeholder	Programme Logic Model creation and administration	Focus group creation and administration	Psychological questionnaire creation and administration	Decision-maker survey creation and administration	Database creation and administration
LOV senior steering group	✔		✔		
LOV programme manager	✔	✔	✔	✔	✔
LOV programme workers	✔	✔	✔	✔	✔
University of Lincoln evaluator	✔	✔	✔		✔
External evaluation specialist				✔	

2.3. Framework and structure

The YPP started in March 2012 and was funded until March 2015. The first year of the evaluation included a *formative* stage; a '*planning phase*' of the evaluation with a focus on building the '*programme theory*' with stakeholders (how the programme intends to work). The second and third years of the evaluative work had an emphasis on the *summative* stage of the evaluation. At this stage, outcomes were evaluated against 'data' (items of information either qualitative or quantitative) collected via an array of sensitive and subtle methods (surveys, focus groups and questionnaires). Figure 1 (opposite page) illustrates the framework and evaluation timeline of events. This document continues with sections elaborating on the reporting on these stages, the methods used and the subsequent findings from the YPP.

Evaluation Timeline 2012

JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC

Division of project, employment of key staff and evaluation scoping

Formal evaluation components - Develop program logic, stakeholder analysis, participant observation and development of outcome measures

Pilot testing of questionnaire and survey tools

First interim report

Evaluation Timeline 2013

JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC

Outcome evaluation components - Part 2: Pre/post-questionnaire (empowerment) administered (with all participants involved in 'commissioning projects' stating 2013)

Outcome evaluation components - Part 3: Participant focus groups conducted (those identified as key informants)

Second interim report

Evaluation Timeline 2014

JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC

Outcome evaluation component - Part 2: Final pre/post-questionnaire (empowerment) administered

Outcome evaluation component - Part 3: Final participant focus groups conducted (those identified as key informants)

Third interim report

Figure 1 - Evaluation framework and timeline

fresh arts
fayre

Thursday 18th September

10am - 4pm
Lincoln Performing Arts Centre

Not to be missed!

GIGABYTE

Friday 8th
November 2013
8pm

8-11pm, Friday 8th November
South Holland Centre, Spalding

Featuring: AnTi-cLoNe, A Story To Tell, Hollow Bodies and Darkscreen.
Tickets are £5 in advance from the Box Office or a Youth Takeover
member or £7 on the door. Don't miss this...

LOV Lincolnshire OneVenues
www.lincolnshireonevenues.com

south holland centre

LOV Lincolnshire OneVenues

phf Paul Hamlyn Foundation

FREE EVENT
to you by Youth Takeover

Music
in the
Market
Place

August 2013, 12 - 5pm
ng Market Place

Youth Takeover

Louth Playgoers
RIVERHEAD PRODUCERS Presents...

Rain Maker

Join us for the launch of Rainmaker's EP
Saturday 31st August 2013 8pm

south holland centre

ACOUSTIC CAFÉ

FREE ENTRY / 6.30-8.00pm
SOUTH HOLLAND CENTRE
23 MARKET PLACE, SPALDING, PE11 1SS

NEXT EVENTS
TUESDAY 17TH SEPTEMBER
TUESDAY 15TH OCTOBER
TUESDAY 10TH DECEMBER

phf Paul Hamlyn Foundation   **LOV** Lincolnshire OneVenues   ARTS COUNCIL ENGLAND

Electri Ballroo

Guildhall, Grantham

THURSDA 30 OCTOBE

CONTACT
BOX OFFICE
01476 406158

Headlining
Sushi Cats
+ Spe Gues

Tickets: £3 - in advance
: £4.50 - on the door

Terry O'Toole Theatre, North Hykeham
Saturday 14th March 2015 7pm- 9pm

the bounce

Ticket £5 full price £3 under 26s
To book your tickets call the box office: 01522 883311

FB/TOTT-Ambassadors Twitter: @LOVYPP

JOIN   **south holland centre**
phf Paul Hamlyn Foundation

YOUTH TAKEOVER

FRIENDLY FUN

CREATE
DESIGN
PROMOTE
ORGANISE
EXPERIENCE

17th February
At the South Holland Cent

1pm-3pm
THEATRE

3. Formative evaluation

3.1. Rationale and methods

To unravel the YPP complexity and meaning at the formative stage, the evaluator directed both the LOV venue representatives and the project workers to concentrate on mapping 'the theory' of how the programme intends to work. Generating programme theory provides a causal model, connecting various programme components to the intended outcomes (Astbury & Leeuw, 2010; Rogers, 2008). Importantly, this process is particularly useful for guiding the evaluation of complex programmes (Astbury & Leeuw, 2010; Rogers, Petrosino, Huebner, & Hacsi, 2000); informing on the necessary components to assess and judge accordingly in a summative evaluation. Indeed, published contemporary youth development evaluations support a theory-driven approach for increasing the effectiveness of evaluation methods (Deane & Harré, 2014).

Three sources of information guided the programme theory process:

- Firstly the evaluator became a participant observer of the programme, attending performances, meeting programme participants and attending regular 'wider LOV group' meetings (ten venue representatives which meet monthly) between March and December 2012. The evaluator used field notes and discussed programme elements with the LOV project team.

- As a further source of information the evaluator requested that the LOV project workers 'concept map' the programme theory after a thorough review of the LOV programme and policy documents between September and October 2012. This involved an education session with the LOV manger, based on the principles of building a logic model using a suitable

teaching guide (Renger & Titcomb, 2002). Following this, the LOV manger cascaded information to the other members of the LOV team which accessed operational (tacit) knowledge of the programme. Together, the LOV team discussed and devised the first model for consideration after a creative-thinking session. To complete stage 1 of this process, the LOV manager and evaluator worked in collaboration whilst refining the progress made on the mapping exercise.

- As a final source, the wider LOV group involving 10 venue representatives reviewed the initial model in December 2012 (stage 2). The LOV project manager and the evaluator refined the programme theory accordingly based on the comments received. This model has been used since December 2012, has appeared in Paul Hamlyn Foundation annual reports (March 2013 to March 2014).

3.2. Programme conceptualisation and logic

Often given the tag of a 'road map', stakeholders generated and refined a logic model outlining the programmes activities, assumptions and components for evaluation.

Using a logic model is a way of conceptualising and then explaining how the programme intends to work graphically displaying the relationship between the programmes resources and the intended effects (Kaplan & Garrett, 2005). A logic model considers programme inputs, outputs, and various staged outcomes of the programme for demonstrating impact (Rogers, 2008). The impact elements are the components of the summative evaluation which follows this section. The configured YPP logic model can be viewed in Figure 2 (following page).

Inputs

What to invest here?

Venues
Venue Staff
LOV staff coordinators
LOV manger
Managers
Finance
Partner agencies (academic/commercial/local authority)

$\downarrow$

Outputs

Activities - What is happening?	Participation - With who?
Venue youth forums; set-up and maintenance	Local community people;
Develop and inspire 'commissioners' to become involved in venue decision making and performances	Young people 12-25
	Local youth group leaders/supervisors
Audience development and participation	Local school children;
Creating 'new work' in the local area	Young people 12-16
Performances - Delivery of events/shows to the community	Local school teachers and support staff
	Venue managers and associated staff
LOV team engagement with Lincolnshire schools	The LOV network of 'stakeholders' (senior coordinating officials)

$\downarrow$ $\downarrow$

Outputs

Short-term achievements/results	Medium-term achievements/results	Long-term achievements/results
A series of inspiring and creative events across venues	Recruitment of young people from youth groups and schools	Young people have increased contact with creative practitioners
Engage audiences for development and participation	Young people involved in venue decision making	Young people as consumers, critics, aspiring artists, creative entrepreneurs
Raise awareness of active participation opportunities in current/new youth groups	Support the active process across venues: young people as 'decision makers'	Young people engaged and empowered in the venues activities and the local area.
Encourage and increase participation in groups and/ forums at venues	Young people involved in the commissioning process for new projects	
	Production of new performances; events and/or shows commissioned by young people	

Assumptions (threats to)

Local young people have a desire to be involved and inspired in venue decision making processes; have their voices heard and embrace leadership opportunities.

Venues accepting new ways of working with young people, allowing for the active decision making and empowerment.

External Factors (dependent elements)

Young people: ability to contribute time, effort and energy (possible competition from other life/area events).

Venue staff/managers: Pre-existing ideas and perceptions of 'youth empowerment' strategies/ young people as decision makers (the ability to attend, understand, contribute to committee type meetings effectively)

Figure 2 - LOV Young People's programme 2012-2015 Logic Model

4

Ruby Turner is performing at the the South Holland Centre in February.

It's beginning to feel a lot like... next year already!

NEWS FROM THE SOUTH HOLLAND CENTRE

I t's beginning to look a lot like Christmas... and for some of us at the centre it's already feeling a lot like 2014.

Over the last few months the spring programme has been finalised, contracts agreed, and more recently, the brochure written and waved off to the print presses (to arrive before Christmas).

Visitors to the centre's website will be aware that a chunk of the 2014 programme has been on sale for some time.

Upcoming big name bookings such as Russell Kane, Ruby Turner and Fairport Convention are on national tours and their central publicity campaigns dictate ticket release dates – usually several months before their appearance.

This is also true of the National Theatre and Royal Shakespeare Company satel-

Hand Drawn By Crayon, aka Kieran Jordan.

lite screenings so it is well worth keeping an eye on the centre's website if you don't want to miss any early releases.

Coming right back to December, while the colourful pantomime set is being built and lines learned, our front of house team are poised to wel-

come over 11,000 visitors who will be taking in a pantomime show or a Christmas party during the month.

There is still time to book if you have not quite got around to it. Also, if you have not managed to nail the Christmas list yet, remember that show tickets can make really thoughtful gifts, or play safe with South Holland Centre gift vouchers that are redeemable against any live show or film screening.

Meanwhile, back on planet earth after last month's loud band night, the centre's Youth Takeover group are busy finalising plans for a much more relaxed affair.

Their last Acoustic Café of the year on Tuesday, December 10 sees guest performances from young local musicians Meg McPartlin, Hand Drawn By Crayons and Peter Marks.

Each will perform a solo set to the bar audience from 6.30pm to 8pm.

Anyone can turn up and listen, it's free, and there are bound to be some festive favourites thrown in!

Young talent hosts rock cafe

Tommy Loone and Kane Tabor have at Youth Takeover's Acoustic Café event. Photo (TRW31591) SZROYR-2247W

Visitors to South Holland Centre on Wednesday were serenaded by some of the area's finest young musicians as part of a talent development initiative.

The latest Youth Takeover event featured solo pop trio Talk About It Later, Barry guitarist Tommy Loone and singer-songwriters Mckenzie Roos and Meg McPartlin.

The Acoustic Cafe event was organised by young people aged between 14 and 25 looking to develop their musical and event management skills.

Project leader Eleanor Redd said "This was the fifth event we'd run and a wise one of the best team of musicians I've ever seen perform at the centre."

WOW 24 7

Young talent gig

BY JEAN HODGE
jean.hodge@jpress.co.uk
Twitter: @JP_Jean

There's a night of banging music from five local talented young bands at Gigabyte in Spalding tomorrow (7.30pm).

The festival-style standing gig in South Holland Centre's function hall features Anticlone, Time Will Tell, Hollow Bodies, Gypsy Heart and Dark-screen.

This is the latest event organised by Youth Takeover, a group of young people aged 14 to 25 who meet at the centre each Tuesday at 4pm to programme, plan and promote events for young people in

LOUD MUSIC: Anticlone are one of five bands playing at Gigabyte.

Take notice of public

You should always take legal notice to inform affect them short term could be anything from erection of a building of a company you have a footpath you regularly

It could affect YOU! TAKE NOTICE OF

CHRISTMAS CRAFTS FOOD AND GIFTS FAYRE

Jumbo-sized clean-up puts some pride in South Holland

A purge of litter and fly-tipping across South Holland has cleared up more than 200 tonnes of rubbish – the equivalent of 30 adult elephants.

Footpaths, alleyways, pavements and verges have all been blitzed by a dedicated street sweeping team as part of the Pride in South Holland campaign.

Among the items discovered by South Holland District Council workers have been car tyres, bags of household rubbish and even a bath.

Coun Roger Gambba-Jones, portfolio holder for waste management, said: "The Pride in South Holland campaign has made a positive and noticeable impact across the district and we are working hard to prevent fly-tipping and littering.

"Our environmental enforcement officer has been very busy familiarising himself with the South Holland area and dealing with our hotspots.

"As a result, the number of reported fly-tipping incidents in December was half what we expected."

Pride in South Holland was launched last year to target eyesore sites across the district, with the former Bull and Monkie pub in Spalding

Coun Roger Gambba-Jones of South Holland District Council.

cleaned up last November.

Other sites being actively targeted include the former Red Cow Hotel in Donington, the Manor House in Crowland, Railway Bridge in Long Sutton, a derelict house in Main Road, Holbeach St Marks, and Chatterton Water Tower in Spalding.

Coun Gambba-Jones said: "Our Pride in South Holland campaign is not just about Spalding - it is about all areas of South Holland that suffer from the blight of littering, fly-tipping and untidy sites.

"We get a lot of good and positive feedback from people who tell us that they like what we are doing".

To report fly-tipping, call 01775 761161.

George Barnett asked young people in Spalding – including those in the Youth Takeover group – about voting in the General Election.

'Young people don't always know who to vote for'

Our student writer speaks to youngsters about voting

By GEORGE BARNETT
Student Writer
spalding@jpress.co.uk

Young voters in South Holland will still be looking for work outside the district after the General Election in May.

In spite of analysts predicting their vote could help a party win the election, they remain disillusioned with local job prospects – and some may not even turn out for the polls on May 7.

It is therefore surprising that, nationally, in December last year up to three million young people had not decided how to vote.

As a first time voter myself, I spoke to new local voters about what changes they feel are necessary in the voting process and how hopeful they are about their future career prospects.

Around this area, it's not too hard to pick up either part-time or full-time jobs, but not always the type of job they have worked hard at school to qualify for.

A lot of young people feel their driving force to vote is so that they can have the faith that their future is in safe and reliable hands.

Hoping that there will be jobs available in their chosen field to easily obtain once finishing education.

Mary said they will continue the trend of looking for jobs outside the area once they have finished their education as there is not much for them here.

Charlie Wallis, who is studying a Level 3 course at Stamford College and will be voting for the first time this year, said: "I vote because it enables me to be part of a process that can hopefully make a change.

"If you choose not to vote then you can't expect anything to be different and if you need the help it's important to have your opinion heard."

Young people in South Holland say they are eager to vote and have their say, as it will be their future the voting process will have the biggest impact on.

Yet in 2010, only 44 per cent

'It's not a case of feeling intimidated, it's more a lack of education about the process'

Student Emer Scully

of 18- to 24-year-olds chose to vote and historically this category has always received the lowest turnout.

When I asked why they thought the statistic of voters in this age bracket was so low,

some believed that a percentage of young people didn't know enough about politics to have their say, feeling that it puts people off if they don't completely understand the process and find it all slightly intimidating.

Emer Scully is a Sixth Form student at Spalding Grammar School and part of Youth Takeover, a group of young people who organise events surrounding the arts in Spalding. She said: "It's not a case of feeling intimidated, it's more a lack of education about the process.

"There's a list of so many different parties to choose from, young people don't always know who to vote for."

Other reasons included either forgetting about the day or not being bothered enough to vote.

Personally, I feel that the enthusiasm many young people have for voting is high and the younger generation has a much stronger voice and opinion than sometimes perceived by statistics.

---

4. Summative evaluation: part 1

4.1. Rationale and Methods

Social research relies upon both qualitative and quantitative methods to answer the complex, unique and compelling matters of inquiry that are prominent in social interventions (Bryman, 2006; Greene, 2008; Tashakkori & Teddlie, 2010). **The qualitative research methods were considered to be the dominant strategy in this evaluation (leading the following section; 4.2.1). The quantitative research performed (following section; 4.2.2) will assist in 'triangulating' the data and confirming findings (Bryman, 2006).** Using a qualitative approach to lead a mixed-method strategy offers potential for understanding the complexities and contexts of the programme and importantly; explaining them (Mason, 2006). By 'thinking qualitatively' (Mason,

2006), the evaluator prepared to answer the evaluation questions creatively and carefully by crafting specialist materials (surveys, questionnaires and focus groups) to capture relevant information (data) from programme participants. All materials were designed and adapted by both the evaluator and the LOV team collaboratively to balance practical and academic credibility and generate integrative (viable) validity (Chen, 2010).

4.2. Qualitative Research

4.2.1. Qualitative Methods

Framing the Qualitative inquiry

Qualitative research unravels the dynamics of social processes and context, enabling evaluators to answer 'how' and 'why' questions

(Mason, 2006). Specific programme-related questions were designed and tailored to this evaluation using a deductive framework (Miles, Huberman, & Saldaña, 2013) explicitly exploring two concepts:

1) **Programme participation:**
Why have young people involved and committed themselves to the YPP?

2) **Programme impact:**
How has participation in the YPP influenced young people?

A theoretical framework exploring the key research questions was created for the qualitative part of the evaluation (Figure 3).

THE LOV YPP EVALUATION:

Qualitative exploration of stakeholder engagement:
programme 'decision-makers'

**CONCEPT 1:
PROGRAMME PARTICIPATION**

Why have young people involved and committed themselves to the YPP?

**CONCEPT 2:
PROGRAMME IMPACT**

How has participation in the YPP influenced young people?

ENGAGEMENT

SPECIFIC EXPERIENCES

GENERAL EXPERIENCES

SPECIFIC QUESTIONS REGARDING:

*Context
Characteristics
Behaviour*

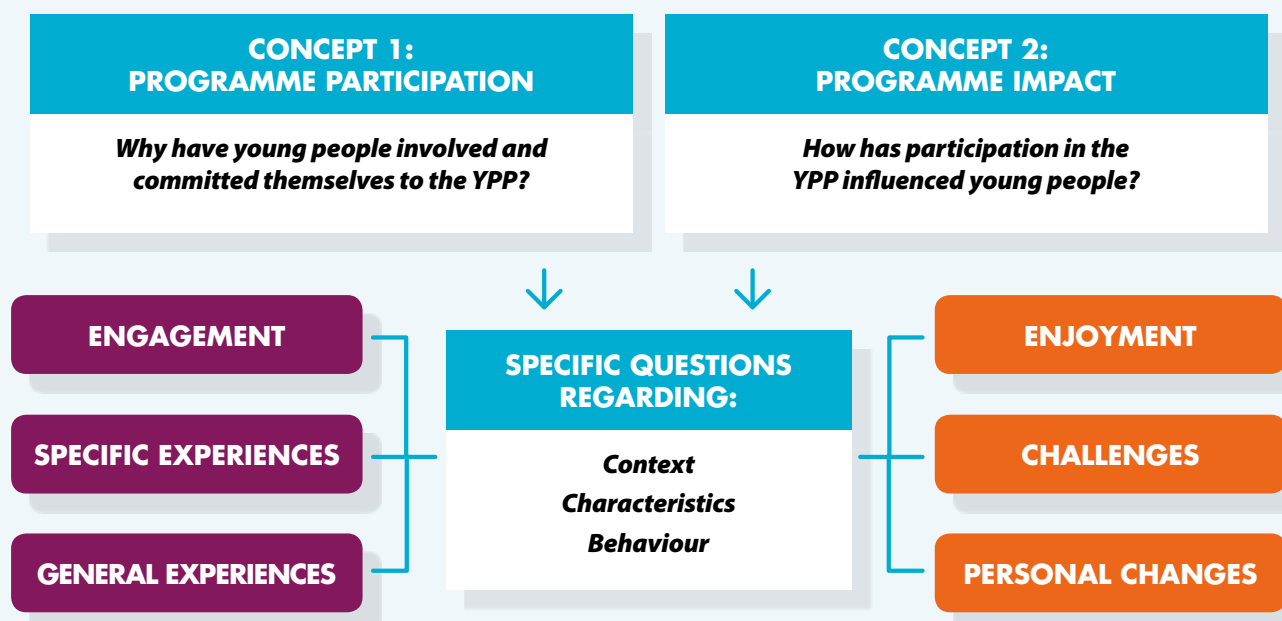**ENJOYMENT**

CHALLENGES

PERSONAL CHANGES

Figure 3 - Theoretical framework adopted for deductive qualitative analysis

Table 3 - Focus group characteristics

Venue Representation	Date of FG	Number	Male	Female	Average Age (± std)	Length of focus group (hr:mins:sec)
Guildhall Arts Centre	23.04.14	7	1	6	16.0 (1.1)	00:14:26
Lincoln Drill Hall	11.06.13	7	1	6	16.6 (1.9)	00:20:06
Lincoln Performing Arts Centre	28.06.13	5	3	2	19.7 (1.8)	00:23:01
Riverhead Theatre	24.04.14	9	3	6	15.8 (2.1)	00:16:35
South Holland Centre	12.06.13	8	2	6	16.3 (1.1)	00:21:17
Stamford Arts Centre	28.04.14	4	1	3	14.3 (0.5)	00:20:04
Terry O'Toole Theatre	04.03.14	3	3	0	21.0 (0.0)	00:19:38
The Collection and the Usher Gallery	19.03.14	2	0	2	15.3 (0.7)	00:17:29
The National Centre for Craft & Design	08.12.14	6	0	6	21.6 (2.3)	00:21:26
Trinity Arts Centre	24.04.14	8	1	7	14.3 (0.7)	00:17:35
Totals:		59	15	44	16.8	00:19:22

Participant information

For a range of perspectives, a stratified sampling procedure was conducted to include participants from each of the ten venues involved in the LOV network. Fifty-nine participants were purposively (convenience sampling) recruited into ten focus groups with details presented in Table 3. Participants in each group were recognised as an identifiable 'decision-making' group which had formed at a venue and was supported by YPP. For eligibility purposes, participants had to have experienced the entire project-cycle in a venue; having formed a group, designed, planned and delivered a performance or event. The LOV team acted as gatekeepers to the participants and arranged focus groups for the evaluator to attend in venue locations. All participants were invited verbally to participate in this evaluation component. After an initial briefing explaining the nature of the focus group; all fifty-nine (100%) agreed to take part. Each participant had the opportunity to ask any questions before the commencement of the focus group and could leave the group voluntarily, without reason, at any time.

Collecting focus group data

Semi-structured focus groups were conducted at specific venue locations between June 2012 and Dec 2014 in the presence of a member of the LOV project team and the lead evaluator. Discussion within the focus groups was generated by a line of questioning (Table 4, following page). The lead evaluator (as a facilitator) encouraged and fostered discussion and explanations among each group. This structure was created to be intentionally 'open' which allowed participants to discuss the issues they felt were important. Use of open questions, small 'prompts', 'probes' and follow-up questions were employed to counteract any insufficient responses (Bryman, 2012) .

LOV Music Festival
Friday 29th - Saturday 30th
August 2014

In partnership with

Table 4 - The consistent line of questioning in focus groups

Main Question	Associated prompts used in the focus groups
Please describe the event/project/ performance that took place	• What type of performance occurred and where? • How were decisions made? Who made them? How were roles allocated? • Can you describe a moment when things were particularly challenging? • Can you describe a moment something that was particularly rewarding?
Why and how did you get involved in the project/event?	• What was it that interested/inspired you to get involved in the first place? • How did it attract your attention/spark an idea?
Why did you continue to be involved, from conception to performance?	• Which factors helped support your participation in the project/event? • Can you describe or identify what inspired/motivated that continual progress and commitment? • How did the staff/venue/artists support this?
How was this experience beneficial for you as an artist / performer / designer?	• Can you identify what the personal changes in skills or behaviours which have altered? • How was this project different to others you've been involved with, but have been less inspiring?
Do you have any aspirations of future careers linked to the project / event?	• How has this project influenced your future choices and ambitions in this field?? • Can you identify or describe what it was that inspired this? • If not; Explain why this has altered your future decisions
Facilitator provides a review summary of the group	
Is there anything to add on your experiences during this project/event/performance?	• Given the group discussions, is there anything important which needs to be raised? • Did the review carry everything, or is there something not mentioned which is relevant?

Data analysis

All focus groups were digitally recorded and transcribed verbatim. Thematic analysis was performed via a semantic coding process (themes which directly 'map' to the content to what participants said) within an essentialist philosophy (the essence of participant experience) guiding the scrutiny of the data (Braun & Clarke, 2013, 2006). This deductive (theoretical or conceptual) approach allowed the evaluator to code for specific research questions enabling a detailed analysis on particular aspects: 1) *Programme participation*, and 2) *Programme impact*. Processes of inter-rater checking, collaboration during the analysis with 'stakeholder-checking' (with the LOV team) were employed to support data reliability, validity and confirmation of the final findings (Cohen, Manion, & Morrison, 2011).

4.2.2. Qualitative Findings

The following main themes are presented in bold and the associated sub themes in italics in the following paragraph led by the predetermined conceptual questions:

1) *Programme participation*, and 2) *Programme impact*. Where quotes are provided, the speaker's reference is given in the form (Gender, Focus group number, Participant number). Any name presented in this section is fictitious to preserve anonymity of decision-makers, the LOV team and venue representatives. An overview of the themes, mapped to the qualitative research questions is presented in Table 5 (page 24). Selected participant quotes appear in Table 6 (page 24), illustrating the connection of the themes to the qualitative data.

1. Programme participation:

Decision-makers confirmed that they had **delivered 'front-line' experiences** and the YPP managed to provide *access to talent in the field*. Indeed, they *valued the unique exposure* that the programme's experience has given them and consistently highlighted *the specific event/project skills developed*, particularly when asked to reflect on the work and progress made in small decision-making groups:

"I think the things I've done before, there's still been the passion there, there's still been the drive but I think like what you were saying earlier, what with bringing in theatre companies and stuff like that and having contacts and networking and stuff like that I think it feels like we're actually doing something and getting out there and trying to make a bit of a difference"

[Male, 03, 17].

Decision-makers did express considerable **personal development** during their time on the YPP. Event and project management opportunities led to *improved confidence and belief to change* what was currently available for young people in the LOV network. Decision-makers felt that their participation had to some degree, *restored their faith in the venues*; in-terms of a resourceful and salient community asset for young people to contribute to. Their experience had *built psychological resilience to challenging circumstances* when difficult scenarios (i.e. recruiting artists, managing budgets) did not work out as expected or when the venues were resistant to their initial intentions:

*"we came up with that original idea…and then everybody…
and then just seeing us get so far…and now I've seen we're on the
website (Female: "Oh yeh")…and we're in the brochure…before
that it was literally just all of us doing it, but now we're getting the
theatre to come on our side a bit …we've started to pay acts, and
then starting to become actually like we're kind of professional now
rather than the group of people who just got together and put stuff
on the stage"*

[Male, 07, 35].

Furthermore, decision-makers believed that they had significantly **altered venue image** since they *participated in key roles* whilst being responsible for *delivering inspiring local events*. Importantly, they felt their voices were *"listened to"* during the process:

"We're changing the image, slightly, of the theatre. Cos when I'm speaking to people about the theatre they say, 'theatre, you go and see shows', but then we say we're doing music events they're like 'oh that's different', I'll go and see what that's all about"

[Female, 07, 33]

Additionally, it was indicated that the YPP and the network of venues, managed to provide **stimulating and unknown environments** for the participants involved, unveiling *the reality of event and project management*. The experience *exposed "what it is really like"* and decision-makers considered their involvement *challenging but rewarding*:

"There was a lot of details that we couldn't, definitely couldn't, manage ourselves without the experience like putting together a contract, and some crisis management, and technical work as well and working with the Centre and we don't know who we need to talk to, to get a microphone in there for the open mic night, and it just happened which was really great"

[Male, 09, 52].

2. Programme impact:

Decision-makers reported that **the chance to shape venues** influenced their interaction with the YPP and the LOV network. Essentially, the opportunity to be *part of venue decision-making process* allowed them to become *involved in creating events/ performances for young people*. Indeed, it was viewed that *young people's "opinions were*

valued" in the programme and this helped form professional relationships with venue representatives and others supporting their events:

"It doesn't feel that they're in charge of you, type of thing that other places you might feel like. Peter for example, he might feel he should be in charge of you, but it feels like he's working with you and he like goes off your ideas you kind of come up with them together, not his idea, or anyone's really, it's kind of he helps us and like you can have this funding to make the event better and he doesn't try and stop us. He just helps. And other staff really as well"

[Female, 01, 03]

The YPP and the venues had **presented valuable opportunities** for decision-makers in their personal reflections. They noticed that they had exposure to a *'real' learning environment* and this was proclaimed to be very different to that which they had experienced elsewhere (i.e at school/ college). The project and event management experience and the subsequent achievements within venues, had generated *contemporary experiences* which were consistently cited to be *provoking future ambitions, decisions and choices*:

"I've never really thought about the theatre before. Or dance but…it's definitely an interesting thing, I definitely want to do projection further and enjoy working further with that"

[Male, 04, 22].

Furthermore, decision-makers felt that the YPP experience had **connected young people with each other**. Initially, by promoting *social interaction and development* but then the *bonding of like-minds*, when decision-makers managed to *produce successful events and performances together*:

"Meeting new people….I love getting to know new people. To me, I've got quite a good bond with them and friendship"

[Female, 02, 12]

The decision-makers also viewed the YPP and the LOV team as being integral to their group cohesion and creative abilities and felt that they were well **organised, facilitated and nurtured** during the time spent in the venue. Moreover, they suggested that they were able to excel in *a "supportive and refreshing"* environment and appreciated being directed and trusted *"like an adult"* whist being *"listened too"* and *respected*:

"just to have the some sort of respect, as being quite older as well, it was great. I hate it when I'm patronized and the fact that they spoke to me as an adult was more rewarding than if they talk and try and say this is what you have to do as if I was back in school"

[Female, 05, 25]

Table 5 - The 'main themes' and associated 'sub-themes' revealed by decision-makers

PROGRAMME PARTICIPATION: Why have young people involved and committed themselves to the YPP?			
Main themes: *Delivered 'front-line' experiences*	*Personal development*	*Altered venue image*	*Stimulating and unknown environments*
Sub-themes • Access to talent in the field • Specific event/project skills developed • Valued the unique exposure	• Improved confidence and belief to change • Restored their faith in the venues • Built psychological resilience to challenging circumstances	• Voices were "listened too" • Participated in key roles • Delivered inspiring local events	• Exposed "what it is really like" • Challenging but rewarding • The reality of event and project management
PROGRAMME IMPACT: How has participation in the YPP influenced young people?			
Main themes: *The chance to shape venues*	*Presented valuable opportunities*	*Connected young people with each other*	*Organised, facilitated and nurtured*
Sub-themes • Part of a venue decision-making process • Young people's "opinions were valued" • Involved in creating events/performances for young people	• A 'real' learning environment • Contemporary experiences • Provoking future ambitions, decisions and choices	• Social interaction and development • Bonding of like-minds • Produce successful events and performances together	• A "supportive and refreshing" environment • Directed and trusted "like and adult" • Listened to" and respected

Table 6 - A selection of participant quotes 'tied-in' to the coding: leading to the themes and sub-themes development

PROGRAMME PARTICIPATION: Why have young people involved and committed themselves to the YPP?

"For me it's interesting to see it from a managing point of view, cos I've been in lots of shows and stuff like that, all those which have been acting but it's nice to see, it's interesting to see how it actually happens from like managing hat, finance, to setting things up and working out who's doing what, it's interesting. And just to seeing how it works really." [Male, 07, 34]

"I found like everyone really friendly. And every week, everyone used to like laugh loads, so it was really fun so I used to look forward to coming back every week." [Female, 06, 24]

"This is like a good way of learning about like actual like – so with programmes and organized events which I've never personally done before so it's been like really good for me to learn more about it than I can do by myself obviously" [Male, 03, 17]

"I thought it was a really good experience for me because I've got to contact them personally, get a nice little relationship with the company and it felt like I was being professional, was like having a professional job being able to interact with them…" [Male, 03, 19]

"I personally did it because I'm interested in maybe doing events management at Uni. so actually organising an event gave me an insight into what it might be like. So that's why I carried on coming here" [Female, 05, 24]

"It's been like an enjoyable experience for a start as somebody who's been involved in drama from a performing and directing perspective to have a look at sort of the production side of what we've been doing, sort of contacting theatre companies, bringing them in, advertising it" [Male, 03, 16]

"We all decide, we all meet every week and we always get a different role each week, really, so we all have a like, an input in every aspect of it" [Female, 01, 04]

"We're actually included in everything, there's nothing that ever happens where we really don't get a say in. So we're a democracy rather than a dictatorship." [Male, 07, 40]

"I think we worked well as a group 'cos we all were able to take into consideration each other's ideas and see where the weaknesses were really, if there were any, over whether it would work or not. We all like respected each other's opinions on it." [Female, 09, 50]

PROGRAMME IMPACT: How has participation in the YPP influenced young people?

"It was to gain experience sort of from beginning to end, how to organise this sort of event, and what things you need to think about, yeh it was really useful, I'd definitely love to do something like that again." [Female, 09, 53]

"Being part of this group's given me a place where I can guarantee I can showcase and build my confidence so it's not just a group organising it, it helps you to get a handle on what sort of direction you want to go in as well" [Male, 02, 11]

"It's helped me to get into Uni as well. I never had the confidence, then hopefully in September, I'll be getting there – these guys are like, you can do it mate, you can get where you need to be and that helped me with like the personal statement" [Female, 02, 08]

"I think it's quite beneficial. Like I said I never felt too good at design, that sort of stuff, but this has definitely helped me. I feel that because my stuff has actually been up on a show, it was good enough quality to actually go up there" [Male, 04, 21]

"my confidence has grown and also during the event, me and Scarlett we had to compere so I had to get up in front of everyone and speak so that was definitely something like had to bite the bullet and do. That definitely made me more confident." [Female, 05, 25]

"It was also like a massive confidence builder, seeing that all your hard work has like paid off. Like being able to meet new people, share your ideas and them like them." [Female, 06, 31]

"I originally wanted to be an event planner and it's helped a lot with the skills to be that. It's also helped me get linked in, be part of the community to be where I need to, to get to know people and be good with people." [Female, 07, 37]

"I was really in having a position on Committee which required me to make decisions and then take responsibility for it so…kind of…maybe interested in running my own company one day as well and there's a lot of skills that can be gained from doing this kind of thing which are really useful in the future." [Male, 09, 52]

"Confidence skills. I think it's sort of pushed me to stick with guitar as well cos I was thinking of giving it up about 3 months ago" [Female, 02, 10]

* Where quotes are provided, the speaker's reference is given in the form (Gender, Focus group number, Participant number)

5

5. Summative evaluation: part 2

5.1. Quantitative Methods

Database audit and analysis

Collaboratively, the evaluator and the LOV team created a database (Excel, Microsoft, Washington, USA) in June 2012 to hold information on the YPP's engagement with young people. Three separate auditable lists were compiled: 1) LOV team general contact and delivery activity at each venue, 2) School group attendance and venue hire information at each venue, and 3) Information on the 'decision-makers' at each venue. The database was designed to receive data recording contact numbers and contact details. Participants classified as decision-makers were as identified by the LOV team and regarded as those who had regular attendance at group meetings and had a stable presence. The LOV team were responsible for 'counting' contacts, group membership and the initial administration of the database. Participants consented to any personal information stored on the database (emails for follow-up programme activity were stored). Secondary analysis was performed by the lead evaluator on the database for the purposes of generating this report. Counts, means and standard deviations will represent a descriptive account of this information, presented in the next section.

Decision-maker survey and analysis

The evaluation used a bespoke survey instrument constructed by an experienced external professional evaluator[4] after consultation and permission. The survey was designed to establish the influence of the YPP had on decision-makers' perspectives and experiences of a venue and had been used before in previous evaluations involving young people and similar youth development programmes with artistic venues. For consistency, the survey was administered after a

decision-making group had produced an event or performance in a venue using convenience sampling method. Decision-makers were selected and approached to complete the survey with a verbal debrief on the purpose and the importance to the YPP evaluation. Integration and administration of the questionnaire in the evaluation occurred from October 2014 to January 2015. Participants were approached by the LOV team based on their perceived ability and competence to complete the survey. Participants verbally consented to completing the survey before administration. Participants were given the opportunity to reject or refrain from completing the survey at any point without reason. The administration was conducted by the LOV team using paper-based forms to collect the information. In total, 89 decision-makers from 9 venues were initially approached, with 69 participants (mean age: 17.7 ± 5.3: 52 female, 17 male) sufficiently completing the survey for analysis (78%).

The survey asked the same series of questions (19-items) with each administration point. Containing 19-items, the survey used two questioning styles: closed-ended (14-items) and open-ended (5-items). The closed-ended questions were multiple-choice, encouraging 1) multiple answers (i.e. "tick all that apply") (7-items), and 2) one answer (i.e. "please circle") (7-itmes). Open-ended questions encouraged responses for time (1-item), a number (2-items) and open descriptive comments (2-items). The survey used is shown in Appendix A. The LOV team were initially responsible for the administration of a database collating the survey information from June 2013 to December 2015. Secondary analysis was performed by the lead evaluator on the database. Using Microsoft Excel (version 2010), count and percentages will be calculated to represent a descriptive account of this information, presented in the next section.

Empowerment questionnaire and analysis

A psychological questionnaire was used to assess the degree of individual empowerment each 'decision-maker' of the YPP had experienced. The questionnaire was developed and validated for application across a broad range of youth-development settings to assess knowledge, skills, and actions typically involved in the process individual empowerment (Ozer & Schotland, 2011). For purposes of integrated validity (Chen, 2010), the questionnaire was piloted with 12 decision-makers in July 2012 and minor adaptations were made by both the evaluator and the LOV team. The set questions within the questionnaire used in this evaluation can be viewed in Appendix B.

The LOV team (as gatekeepers) and evaluator administrated the questionnaire to key decision-makers after experiencing the entire project-cycle; as 'post-test only' design instrument (Trochim, 2006). Using convenience sampling, decision-makers were approached to complete the questionnaire with a verbal debrief on the purpose and the importance to the YPP evaluation. Sampling was selective, with participants approached based on their perceived ability and competence to complete the questionnaire. Participants verbally consented to completing the questionnaire before administration. Participants were also given the opportunity to reject or refrain from completing the questionnaire at any point without reason. In total, 52 decision-makers from 8 venues were initially approached, with 41 participants (mean age: 17.4 ± 2.8: 23 female, 18 male) sufficiently completing the questionnaire for analysis (79%).

When completing the questionnaire, participants responded to a series of questions (items), set as 'self-statements' in 4 separate sections:

1) Socio-political skills; an interaction of political or social factors involved in decision making (8-items);

---

4 Professional evaluator: Annabel Jackson. For further details see: http://www.annabeljacksonassociates.com/

Table 7 - General contact and delivery activity information per venue by the LOV team during 2012-2015

Venue	No. artist workshop sessions	Workshop participants	Consultation sessions	Young people consulted	No. Events/ Performances	No. Artists/ Performers (12-25)	No. Audience (general)	No. Planning/ CPD/Forum sessions	No. YP involved in organising / commissioning
Guildhall Arts Centre:	25	134	12	139	23	69	297	16	24
Lincoln Drill Hall:	14	28	5	162	33	159	1135	76	56
Lincoln Performing Arts Centre:	12	51	7	230	19	109	680	0	32
Riverhead Theatre:	9	57	3	52	11	116	588	36	56
South Holland Centre:	17	71	2	23	27	135	1841	44	35
Stamford Arts Centre:	25	164	22	134	21	135	433	27	35
Terry O'Toole Theatre:	38	93	8	217	8	59	315	0	11
The Collection & Usher Gallery:	14	22	2	41	10	31	417	22	30
The National Centre for Craft and Design:	20	43	4	77	5	15	538	12	4
Trinity Arts Centre:	7	10	1	200	2	10	30	10	10
Collaborative events:	42	152	6	175	8	0	500	2	43
Total:	223	825	72	1450	167	838	6774	245	336
Mean:	20.3	75.0	6.5	131.8	15.2	83.8	615.8	27.2	30.5
Standard deviation:	11.4	53.7	6.0	73.4	10.0	54.1	490.2	22.5	17.4

2) Motivation to influence: the process of 'young people' generating the capacity to change (4-items);

3) Participatory behaviour; a young person's contribution and involvement to a change (8-items).

4) Perceived control; the degree of control or the perceived capability that a young person has (6-items).

Participants responded by selecting an appropriate response using a four-point Likert scale ranging from "Strongly disagree" to "Strongly agree". Each item was 'scored' 1 - 4 based on the response and an average (mean) score calculated for all participants against each question. Furthermore, section scores were calculated by summarising the responses and an average score calculated.

Results are represented with medians, means and standard deviation and include a comparison between data collected by Ozer & Schotland (2011) for a comparative (counterfactual) representation. Ozer and Schotland (2011) utilised a sample of 439 young people (high school students), aged 13-19 years which were involved in youth-led programmes in America. Overall section scores were analysed by an appropriate statistical test (one-way independent analysis of variance/Kruskal-Wallis) after normality testing, to assess any differences in mean scores between decision-makers from different venues. Internal consistency of each questionnaire section was assessed by Cronbach's alphas for reliability purposes. Statistical significance was set at $P < 0.05$ and all analysis was performed on appropriate statistical software (IBM, SPSS, V21).

5.2. Quantitative Findings

Database audit

A summary of findings regarding the LOV team general contact and delivery activity information per venue, is shown in Table 7.

When 'collaborative' projects were undertaken by the LOV team (activity without either stipulating or residing in a designated venue) an '11th venue' was created to recognise this category of activity. General highlights were as follows (means ± standard deviations in brackets):

- **On average, the LOV team delivered 20 (20.3 ± 11.4) artist workshop sessions involving 75 (75.0 ± 53.7) participants per venue** (*n*11)

- **On average, the LOV team held 7 (6.5 ± 6.0) consultation session in each venue involving 132 (131.8 ± 73.4) young people per venue** (*n*11)

- **On average, the LOV team produced 15 (15.2 ± 10) events/performances involving 84 (83.8 ± 54.1) young people taking part per venue** (*n*11)

Table 8 - Youth and School group attendance and venue hire information at each venue via the LOV team between March 2012 and December 2014.

Venue	Count of Performances and/or events	Count of developed workshops	Count of participant bookings	Percentage of bookings (%)	Mean bookings per venue (±standard deviation)
Guildhall Arts Centre	37	7	1013	13.7	27±7.6
Lincoln Drill Hall	52	12	2737	37.4	49±6.5
Lincoln Performing Arts Centre	11	1	525	7.1	67±14.0
South Holland Centre	32	6	1052	14.3	33±8.2
Stamford Arts Centre	29	8	995	13.5	35±8.6
Terry O'Toole Theatre	13	3	317	4.3	23±12.9
The National Centre for Craft and Design	22	22	538	7.3	26±10.1
Trinity Arts Centre	1	0	180	2.4	180±46.5
Total:	197	59	7357	100	
Mean:	24.6	7.4	914.6	12.5	
Standard deviation:	16.3	7.1	731.6	10.0	

Table 9 - Youth and School group hire information at each venue via the LOV team between March 2012 and December 2014.

Venue	Count of participants (aged 12 -25)	Count of public performances	Count of audience numbers per venue	Percentage of Audience (%)	Mean audience per venue (±standard deviation)
Guildhall Arts Centre:	707	140	22495	37.1	978.0±2071
Lincoln Drill Hall:	1194	97	18343	30.2	495.7±483.1
South Holland Centre:	1202	69	10267	16.9	366.6±244.9
Stamford Arts Centre:	486	32	8917	14.7	557.3±780.9
The Terry O'Toole Theatre:	292	6	660	1.1	132.0±79.2
Total:	3881	344	60682	100	
Mean:	776.2	68.8	12136.4	165.9	
Standard deviation:	412.1	52.8	8535.1	365.9	

Table 10 - Contact information on 'decision-makers' at each venue recorded by the LOV team during 2012-2105.

Venue Representation	Count of Males	Count of Females	Count total	Average age per venue (±standard deviation)
Guildhall Arts Centre:	1	6	7	16.3±1.0
Lincoln Drill Hall:	8	10	18	16.8±2.4
Lincoln Performing Arts Centre:	6	6	12	18.6±2.9
Riverhead Theatre:	9	12	21	18.8±2.7
South Holland Centre:	10	15	25	19.6±2.2
Stamford Arts Centre:	6	14	20	16.8±3.2
Terry O'Toole Theatre:	3	10	13	18.3±2.6
The Collection & Usher Gallery:	6	21	27	20.8±3.7
The National Centre for Craft and Design:	5	12	17	15.5±3.1
Trinity Arts Centre:	9	13	22	17.5±4.2
Total:	63	119	182	
Mean:	6.3	11.9	18.2	
Standard deviation:	2.8	4.4	6.2	

- **On average, the LOV team managed 27 (27.2 ± 22.5) planning /forum sessions involving 31 (30.5 ± 17.4) young people organising and commissioning activities per venue (*n*11)**

- **The average total audience figures from all the LOV team-related events and performances was 616 (615.8 ± 490.2) per venue (*n*11)**

A summary of findings regarding the recorded youth and school group attendance and venue hire information at each venue is shown in Tables 8 and 9 respectively (previous page). It is noted that up to 8 LOV venues were able to invite school groups and 5 further venues were able to 'hire-out' to Schools in the 2012-2015 period. General highlights were as follows (means ± standard deviations in brackets):

- **On average, the LOV team instigated 25 (24.6 ± 16.3) youth group and school related performances / events per venue which hosted school groups (*n*8)**

- **On average, the LOV team held 7 (7.4 ± 7.1) performance / event associated workshops per venue which hosted youth and school groups (*n*8)**

- **The average school booking figures for attending LOV performances and events was 616 young people (615.8 ± 490.2) per venue which hosted youth and school groups (*n*8)**

A summary of findings regarding the recorded contact information on the 'decision-makers' at each venue is shown in Table 10. General highlights were as follows (means ± standard deviations in brackets):

- **In total, the LOV project team recorded 182 regular decision-makers within the 10 venue network**

- **In total, 119 of the decision-makers were female**

- **In total, 63 of the decision-makers were male**

- On average, the decision-makers were aged 18yrs (18.1 ± 3.3)

Decision-maker survey

The survey results have been edited and refined into presentable items for the purpose of this main report. Full representation of the results of the survey, including a venue comparison, is located in Appendix A. The main findings (as highlights) were as follows:

The majority of sampled decision-makers:

- Heard about the young people's project **'from other young people' (36%)** and secondly **'though a venue' (16%)**

- Joined the programme in 2013 (48%) and 2014 (39%)

- Had the most contact with the **Collection & Usher Gallery (28%)** and **Lincoln Drill Hall (22%)**

- Claimed to have completed a **'creative workshop' (52%)**

- Suggested they had spent **'10+' (48%)** days in a project

- Stated **'no' (65%)** when asked if there were any barriers to taking part in the project

- Responded **'definitely yes' (57%)** and **'probably yes' (29%)** when asked if they felt that their role was clear in the project

- Suggested that they were learning **'team building' (58%)** skills during events and projects

- Developed **'problem solving' (67%)**, **'other'** and **'creative skills' (55%)**

- Had come in contact with **'programming / artistic' (42%)** parts of the venue, felt that their interaction with the venue had been **'very positive' (58%)** and **'positive' (26%)** during the project and

- Felt they had met **'1-5' (42%) staff members** at the venue whilst organising an event

- Felt that the venue had altered **'communication with young people' (43%)** and **'choice of shows' (20%)** as a result of a project

- Responded **'definitely yes' (65%)**, when asked if they felt their ideas were valued in a project

- Responded **'definitely yes' (44%)** and **'probably yes' (39%)** when asked if they felt that they could help shape a project

- Responded **'definitely yes' (43%)** and **'probably yes' (42%)** when asked if they felt more confident in explaining ideas as a result of a project and **'definitely yes' (62%)**, and **'probably yes' (26%)** when asked if they felt more confident in working in a group

- Responded **'probably yes' (45%)**, and **'definitely yes' (32%)** when asked if they felt more confident in influencing people as a result of a project and responded **'probably yes' (44%)**, and **'definitely yes' (32%)** when asked if they felt more confident in influencing an organisation

- Stated **'no change' (32%)** when asked if they were more likely to vote as a result of the project

- Responded **'probably yes' (39%)** and **'definitely yes' (37%)** when asked if they were more likely to volunteer for a venue as a result of the project and **'probably yes' (41%)** and **'definitely yes' (23%)** when asked if they were more likely to volunteer for a charity

- Stated **'probably yes' (29%)** when asked if they were more likely to take part in online campaigning/advocacy as a result of the project

- Stated **'definitely yes' (39%)** and **'probably yes' (25%)** when asked if they were more likely to go to the theatre/gallery as a result of the project

Empowerment questionnaire

Questionnaire section scales were rated either 'good' (α = <0.90) or 'excellent' (α = >0.7 to <0.90) for the internal consistency (Gliem & Gliem, 2003) with the following Cronbach alphas calculated: Socio-political skills, α = 0.77; Motivation to influence, α = 0.77; Participatory behaviour, α = 0.81; Perceived control, α = 0.94. This implies that each domain was reliably measured by the questions asked with this sample of participants. The questionnaire results have been edited and refined into presentable items for the purpose of this main report. Full representation of the results of the questionnaire, including average participant response scores per question is presented in Appendix B. The general questionnaire findings, regarding the YPP, are detailed in the following sections and directly correspond to the results in Table 11 (opposite page).

The socio-political skills section results suggested that after a project cycle, the decision-makers did 'agree' with the majority (7 from 8 items) of the self-statement questions (median = 3): *Participants often lead groups and made decisions, know how to change a project and a venue, know how rules were made for a project and at a venue, work effectively with young people, and are able to influence venue people with their point of view.*

Table 11. Assessment of psychological empowerment: questionnaire results including counterfactual comparative data

Questionnaire section	Young Peoples Programme data: Mean ± Standard deviation	Counterfactual data from Ozer & Schotland (2011): Mean ± Standard deviation	Difference (+/-)
Socio-political skills (8 questions)	2.95±0.25	2.31±0.56	+0.64
Motivation to influence (4 questions)	3.55±0.08	2.64±0.69	+0.91
Participatory behaviour (8 questions)	3.10±0.16	2.02±0.64	+1.08
Perceived control (6 questions)	3.13±0.10	2.31±0.56	+0.68
Likert Scale response categories: 1 = Strongly disagree, 2 = Disagree, 3 = Agree, 4 = Strongly Agree			

Decision makers did 'disagree' on one question in this section (median = 2); understanding the important political issues which face venues. This section produced *a higher (+0.64)* participant mean (2.95 ± 0.25) in comparison to data collected by Ozer & Schotland (2011) for this section (2.31 ± 0.56)

The motivation to influence section indicated that after a project cycle, the decision-makers did 'strongly agree' with the majority (3 from 4 items) of the self-statement questions (median = 4). *Participants wanted to have as much say as possible in making decisions in their projects/events and venues and also felt that it was important for youth to try and improve the venue even if they couldn't always make the changes they want to.* They did 'agree' on one question in this section (median = 3); that *young people should work to improve their project/event even if they couldn't always make the changes they want to.* This section had *a higher (+0.91)* participant mean (3.55 ± 0.08) then the data presented by Ozer & Schotland (2011) for this section (2.64 ± 0.69).

The participatory behaviour section suggested that after a project cycle, the decision-makers did 'agree' with all (8 from 8 items) of the self-statement questions (median = 3): *Participants felt that: they have the opportunity to lead a group of young people working on an issue that they care about; have been given the opportunity to voice or present their opinion to people they don't really know; have spoken with venue staff about issues that they want to improve; know how to go about changing things in their venue if there is a problem; have spoken with other young people about issues that they want to improve with a project/event; are able to do something about an issue that is raised with a project/event and a venue, and; have spoken with other young people about issues that they want to improve in their venue.* This section produced *a higher (+1.08)* participant mean (3.10 ± 0.16) in comparison to data collected by Ozer & Schotland (2011) for this section (2.02 ± 0.64).

The perceived control section indicated that after a project cycle, the decision-makers did 'agree' with all (6 from 6 items) of the self-statement questions (median = 3). *Participants felt that: the group they're in, gets to decide on some really important things; there are plenty of ways for young people like them to have a say in what our project/event does; young people have a say in what happens with a project/event; young people get a chance to help plan special activities and events; there are plenty of ways for young people like them to have a say in what their venue does, and; young people have a say in what happens in venues.* This section produced *a higher (+0.68)* participant mean (3.13 ± 0.10) in comparison to data collected by Ozer & Schotland (2011) for this section (2.45 ± 0.62).

Figures 4, 5, 6 and 7 (pages 32 and 33) illustrate the average total section scores for each psychological component of individual empowerment and include venue comparison data. Despite some slight discrepancies in means between venues sampled, **no significant differences** were detected with any of the section subscales totals with the statistical tests conducted ($P = >0.05$).
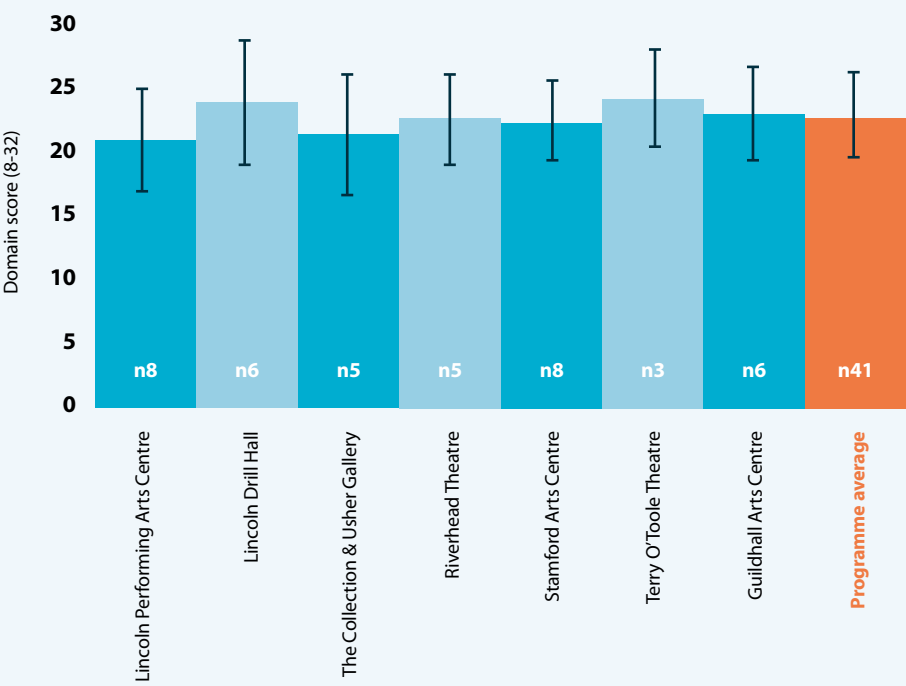
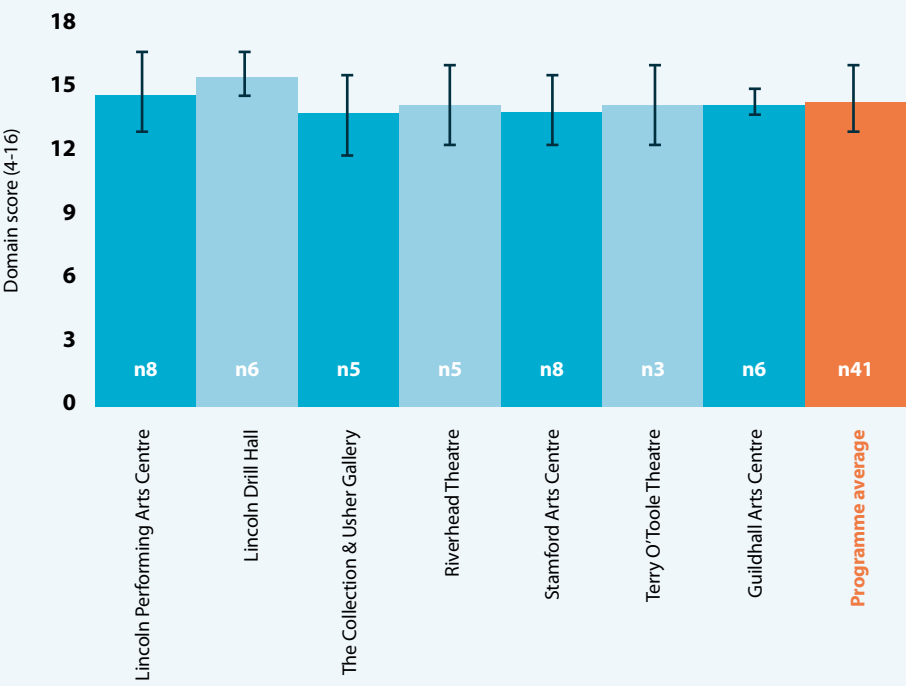**Figure 4 - Socio-political skills experienced by decision-makers: venue comparisons**

Figure 5 - Motivation to Influence experienced by decision-makers: venue comparisons
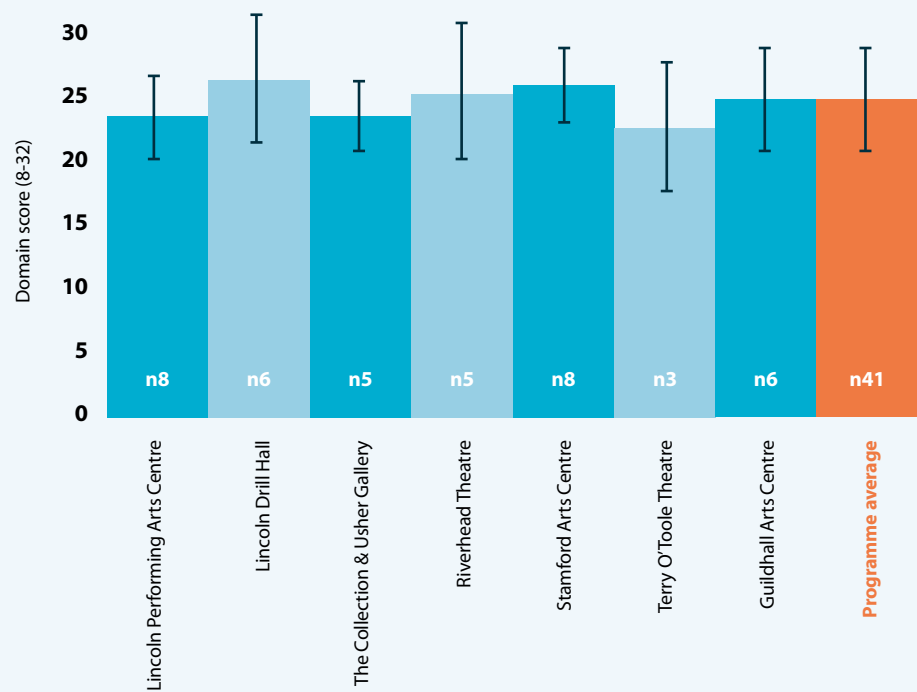
Figure 6 - Participatory behaviour experienced by decision-makers: venue comparisons
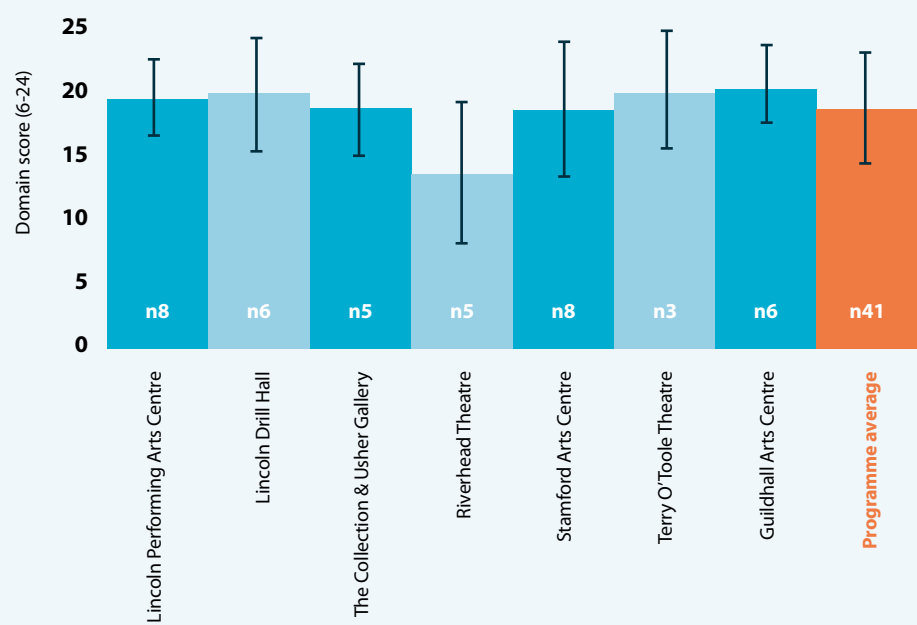
Figure 7 - Perceived control experienced by decision-makers: venue comparisons

6. Programme progress & discussion

This section will outline the findings from the qualitative and quantitative research in line with the main objectives as described in the 'Introduction' section (pages 5 and 6).

Deepening engagement with 4,000 young people in groups and schools

General contact and delivery information (Table 7, page 27) indicated an array of delivery elements across the LOV network. This included conducting workshops (n223), consultations (n72), formal planning sessions (n248) and creating and/or staging events (n167). Young people involved in the consultation process (n1450) and commissioning activity (n336) were recorded. It is evident that the LOV team's work moved beyond 'a light touch' (i.e. contacting and supplying one off opportunities for young people). Indeed, the diversity of contact, communication and recruitment of young people into key activities and the wider elements of the programme (i.e. involvement of young people in decision making groups, planning sessions and commissioning activity) were more successful than workshop recruitment. This illustrates a substantive foundation to the involvement of young people in the programme. Furthermore, the subsequent events created and commissioned in the LOV network recorded impressive total audience figures (n6774) and involved young people as performers and/or artists (n838). It is worth noting that in some cases (particularly the larger 'festival' events)

audience figures were somewhat difficult to interpret and therefore have been excluded from the final estimations. Additionally, the LOV team's achievements in liaising and supporting school groups with use of venue facilities exceeded expectations (Table 8, page 28). Indeed, young people were involved in creative workshops (n59), delivering events and projects (n197) in the network and recorded impressive venue booking figures (n7357) with school children and supporting teaching staff in attendance. Furthermore, hiring of venues by schools via the LOV team (Table 9, page 28) provided further opportunities for young people to deliver events and projects (n344) in a select number of the venues in the network (n5) and record high audience figures (n60682), with school children participating (n3881) in events.

Empowering and involving 150 young people

Across the venue network, the LOV team identified and recorded 182 'decision-makers' (above target by 21.3%); 35% male and 65% female (Table 10, page 29). Numerous data sources were used to explore the experience of the young people as decision-makers in the programme including survey, questionnaire and focus group methods. These methods

were deployed over the course of three years but they are inevitably unable to capture the extent of every decision-maker's experience in the YPP. Instead, selective (convenience) samples completed the survey (69), the questionnaire (41), and focus groups (59) and managed to collect relevant information on the active decision-makers in the YPP involved in decision-making groups across the venue network. Indeed, relating to the experience of individual 'empowerment', the psychological questionnaire results suggested that the YPP scores higher than youth-led programmes in America (in comparison). The high empowerment section scores on both 'motivation to influence' and 'participatory behaviour' sections were an interesting finding, as they illustrated considerably higher scores than the counterfactual group (34% and 53% respectively). Although an interesting finding, some caution should be noted with this interpretation as the counterfactual group is quite removed from the context, focus and delivery of the YPP. Additionally, the results revealed little difference between venues in the questionnaire scores on all four sections (Figures 4, 5, 6 & 7, pages 32 and 33). This suggests that the empowerment levels experienced by the decision-makers in the questionnaire sample were equitable and equal between venues. Minor discrepancies did exist and were more prominent in the 'perceived control' section than others.

" This has opened up a new door of possible career paths "

The decision-maker survey produced a wide range of results and a positive experience from the programme was evident considering the majority of responses given on the series of questions. Linked to the notion of empowerment, decision-makers perceived that they were more confident at explaining ideas, giving presentations, performing in front of audiences, working in a group, influencing people and/or organisations, volunteering and getting involved in online campaigning and/or advocacy work, after the experience of the YPP. The richer qualitative component of the research managed to delve deeper into a decision-maker sample, unravelling the reasons for participation in the YPP and the impact that the experience had. **Decision-makers articulated that participation in the programme had provided challenging and stimulating opportunities. They reported that their involvement in the decision-making groups had surpassed the type of experiences gained in educational environments in the past.** Indeed, they felt the work had developed personal qualities whist providing compelling exposure to the 'behind the scenes' operations and decisions which occur in artistic venues. **They also perceived the experience would be beneficial in the pursuit of careers in the artistic field. In particular cases, decision-makers cited engineering completely new venue activity, improving the saliency of venues for young people and pioneering new developments within the LOV network.** Inevitably, the support and encouragement decision-makers had received (primarily by the LOV team) was cited as a key ingredient for guiding and propelling their ideas for projects and events. **Indeed, they perceived that they were "listened to", respected but organised coherently which is typical of the active learning environment the YPP provided.**

There were several notable outcomes, beyond the evaluation evidence, for the empowerment of young people involved in the programme. Additionally, significant developments included:

- Since September 2013, 7 internships and apprenticeships have been developed for the first time across the network, providing clear progression routes and employment opportunities for 18-25 year olds within the network of venues.

- In 2014, 2 young people (aged 16 & 17), previously engaged as decision makers were accepted to join the board of trustees of the Lincoln Drill Hall.

- In the same year, a further 6 young people represented LOV on a residential visit to the Edinburgh Fringe Festival, as potential venue programmers. On return, they presented their 'pick of the festival' to the network of venue managers. Three of the venues have accepted their recommendations and programmed the activity in their current schedule on the basis of the young people's experience and suggestions.

" It's really refreshing to be trusted as young people and being able to make important decisions…"

Engaging 500 young people in commissioning new projects

Findings from LOV team's general contact and delivery information (Table 7, page 27) indicated that organising and commissioning activity involved (n336) young people across the LOV network (67.3% of target reached). Although a little below what was anticipated, the programme might be considered as 'economical' given the numbers attending and engaging in the organised and commissioned events that were created by young people (the first objective). One feature of the findings is the differential between the number of young people involved in organising and commissioning within the LOV network. Indeed, participation rates by young people involved in commissioning activity ranged from 4 (minimum) to 56 (maximum) within the 10 venue network. Three venues, with only 4, 10 & 11 recorded commissioners respectively, recorded significantly lower numbers (≥19.5) than the representable average of the YPP (Mean = 30.5).

" Being part of the Youth Takeover family…has made me a more positive person in general and has given me a sense of belonging…"

7

7. Recommendations & Reflections

The following series of suggestions act as recommendations for the YPP, the work of the LOV team and the network of venues. These are entwined alongside future evaluative inquiry, which is important in the continuing effort to establish the programme and produce subsequent 'impact'.

The recommendations are based on the findings and the experience of delivering the qualitative and quantitative research elements. A theoretical 'thread', including programme evaluation literature and/or social research methodology is 'tied' into the recommendations where appropriate:

- To demonstrate impact, the programme requires an increase in rigorous 'testing' methods. These should be carefully implemented and linked to the programme theory elements (with revision of the current logic model). This should be approached with a high degree of caution, avoiding creating programme sterility or inoperability. Contemporary programme evaluation literature recommends that social interventions will not respond well to strict, rigid and oppressive designs, compromising the 'vigour' (rather than rigour) of the programme's complexity (Guijt, Brouwers, Kusters, Prins, & Zeynalova, 2010; Patton, 2011; Pawson, 2013). **Future evaluation designs should carefully consider the following YPP programme components in the choice design elements: 1)**

participant appeal and commitment to evaluation elements, and 2) situational adaptability and flexibility of the programme (LOV team changing/ responding to constant venue opportunity and need).

- The programme should continue to seek 'the best of both worlds', using mixed methods to outline the possible impact (Bryman, 2006). **The aim of this evaluation was to highlight the participant experience and judge their involvement and the programme's influence; they are at 'the heart' of the programme (why it has been created and crafted as such).** Therefore the LOV team and future evaluators should continue to consider the participant experience and perspective as critical indicators for the judgement of performance linked to the programme theory and lead with a strong qualitative element to unveil findings (Mason, 2006).

- The long-term impact of programme involvement has yet to be established in the first three years of the implementation. Social intervention

programmes typically take substantial time to produce long-term outcomes and this evaluation's findings illustrated the progress to long-term outcomes (see logic model, page 16). Indeed, the programme's impact may actually resonate after or possibly remain uncaptured by evaluation efforts given their nature and complexity (Pawson, 2013). **Using the data collected (qualitative and/or quantitative) in the first three years of implementation may serve as a useful 'baseline' for the next phase of activity.** Indeed, 'pipeline evaluation' designs involving a 2nd series of participants serve as a valuable comparison group to the 1st series of participants which may add 'rigour', mentioned in the first recommendation (Bamberger, 2009). Given the relatively unpredictable and ever changing

...it has boosted my confidence and ability to perform, it has made me realise how much performing means to me and has made me realise this is something I'd like to do for as long as I can.

environment in which the YPP operates, where some venues are without simultaneous YPP activity (i.e. sporadic and/or temporary delays in activity between venues); this is perhaps the most useful comparative option for the next evaluation phase.

- Similarly, there is an option to 'track' participants as case studies as part of the next wave of evaluation effort. This process has begun and 6 case studies are presented in Appendix C. Further methods to embrace the participant experience at deeper levels relating to the link between personal progress in the arts-related field and participation in the YPP programme could be explored by inductive qualitative research methods on the 'lived-experience' or 'embodiment' using interpretive phenomenological analysis (Braun & Clarke, 2013).

- There is a pressing requirement for 'in-house' evaluator(s), enabling and supporting the progress of the underlying evaluation in the programme's implementation. **Without onsite or 'localised' support addressing the organisation and administration of evaluation tasks and instruments for data collection, 'sampling' will remain at low levels compared to programme contact statistics, evaluation feedback mechanisms will remain slow, and an evaluative culture within the programme will struggle to be maintained and/or developed.** The following actions are proposed, either in combination or as separate components: 1) a rise in the evaluation funding (previously 6.78% of the project grant, at a distribution rate of 2.26% per year in instalments) to continue to explore the diverse range of intended or unintended programme outcomes; a move to fund beyond limited partial evaluation approaches, 2) an in-house

evaluation leader is appointed to create, organise and cultivate the crucial elements of the delivery regarding the majority of evaluation components, and 3) the LOV team expand in number and are specifically trained in advanced methodical approaches to capture data with the opportunist points of contact with young people.

- The YPP programme evolves around the opportunity and access to venues. Data indicated that certain venues have been involved in the programme elements more than others. **Venue interest, support and collaborative involvement in the programme were not a focus of this evaluation despite being influential factors on the programme's performance.**

An evaluation by *Annabel Jackson and Associates Ltd* [5] captured programme experience and the associated 'learning' within the venue network in September 2013. Details of this evaluation can be found in Appendix D. Improvement in the communication and connection to the YPP was acknowledged by venue representatives. **Further evaluation to investigate the influence of venues on the YPP programme is essential for equality and further collaboration in the next phases of the programme. Venues hold power and consequently 'drive' access and timing of the provision of facilities for young people and embrace their creative ideas. Venues (their representatives and employees) remain critical allies in the process of implementing and demonstrating programme impact. As key stakeholders in programme performance, further investigate effort may be applied to explore the differing contextual elements: governance, systems, decisions, funding and politics that influence venue interaction and collaboration with the programme.**

8

8. References

Astbury, B., & Leeuw, F. L. (2010).
Unpacking black boxes: mechanisms and theory building in evaluation. American *Journal of Evaluation*, 31(3), 363-381.

Bamberger, M., Carden, F., & Rugh, J. (Eds.). (2009).
Alternatives to the conventional counterfactual: Summary of Session 713, Think Tank. American Evaluation Association, 2009. Orlando, USA.

Braun, V., & Clarke, V. (2006).
Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77-101.

Braun, V., & Clarke, V. (2013).
Successful qualitative research: A practical guide for beginners. London: Sage.

Bryman, A. (2006).
Integrating quantitative and qualitative research: how is it done? *Qualitative Research*, 6(1), 97-113.

Bryman, A. (2012).
Social research methods, Oxford: Oxford university press.

Bryson, J. M., Patton, M. Q., & Bowman, R. A. (2011).
Working with evaluation stakeholders: A rationale, step-wise approach and toolkit. *Evaluation and Program Planning*, 34(1), 1-12.

Chen, H. T. (2010).
The bottom-up approach to integrative validity: a new perspective for program evaluation. *Evaluation and Program Planning*, 33(3), 205-214.

Christens, B. D., & Peterson, N. A. (2012).
The role of empowerment in youth development: A study of sociopolitical control as mediator of ecological systems' influence on developmental outcomes. *Journal of Youth and Adolescence*, 41(5), 623-635.

Cohen, L., Manion, L., & Morrison, K. (2011).
Research methods in education. London: Routledge.

Damon, W. (2004).
What Is Positive Youth Development? *Annals of the American Academy of Political and Social Science*. 591(1), 13-24.

Deane, K. L., & Harré, N. (2014).
Program theory-driven evaluation science in a youth development context. *Evaluation and Program Planning*, 45, 61-70.

Freeman, R. E. (2010).
Strategic management: a stakeholder approach, Cambridge: Cambridge University Press.

Gliem, J. and Gliem, R. (2003).
Calculating, interpreting, and reporting Cronbach's alpha reliability coefficient for Likert-type scales. Paper presented at the 2003 Midwest Research to Practice Conference in Adult, Continuing and Community Education, the Ohio State University, Columbus, Ohio, USA.

Greene, J. C. (2008).
Is mixed methods social inquiry a distinctive methodology? *Journal of Mixed Methods Research*, 2(1), 7-22.

Guijt, I., Brouwers, J., Kusters, C., Prins, E., & Zeynalova, B. (Eds.). (2011).
Evaluation revisited, improving the quality of evaluative practice by embracing complexity, Conference report, Centre for Development and Innovation, 2010. Wageningen, The Netherlands.

Kaplan, S. A., & Garrett, K. E. (2005).
The use of logic models by community-based initiatives. *Evaluation and Program Planning*, 28(2), 167-172.

Kapp, S. A., & Anderson, G. R. (2009).
Agency-based program evaluation: lessons from practice. London: Sage.

Leavy, P. (2013).
Method meets art: arts-based research practice. London: Guilford Press.

Mason, J. (2006).
Mixing methods in a qualitatively driven way. *Qualitative Research*, 6(1), 9-25.

Miles, M. B., Huberman, A. M., & Saldaña, J. (2013).
Qualitative data analysis: A methods sourcebook. London: Sage.

Ministry of Youth Development (2009).
Structured youth development programmes: A review of evidence. Retrived from http://www.youthpolicy.org/national/New_Zealand_2009_Youth_Programme_Review.pdf.

Ozer, E. J., & Schotland, M. (2011).
Psychological empowerment among urban youth measure development and relationship to psychosocial functioning. *Health Education & Behavior*, 38(4), 348-356.

Pankratz, D. (2011).
Evaluation in the Arts. London: ME Sharpe.

Patton, M. Q. (2002).
Utilization-focused Evaluation (U-FE) Checklist. Retrived from http://www.wmich.edu/evalctr/checklists.

Patton, M. Q. (2008).
Utilization-focused Evaluation. London: Sage.

Patton, M. Q. (2010).
Developmental Evaluation: Applying Complexity Concepts to Enhance Innovation and Use. New York, USA: Guilford Press.

Patton, M. Q. (2011).
Essentials of Utilization-focused Evaluation. London: Sage.

Pawson, R. (2013).
The Science of Evaluation: a Realist Manifesto. London: Sage.

PricewaterhouseCoppers. (2008). *Evaluation of the Grants for the Arts, OD Thrive! Programme: Interim report*. Retrieved from http://www.artscouncil.org.uk/publication_archive/evaluation-grants-arts-od-thrive-programme-interim-report/.

Renger, R., & Titcomb, A. (2002).
A three-step approach to teaching logic models. *American Journal of Evaluation*, 23(4), 493-503.

Rogers, P. J. (2008).
Using programme theory to evaluate complicated and complex aspects of interventions. *Evaluation*, 14(1), 29-48.

Rogers, P. J., Petrosino, A., Huebner, T. A., & Hacsi, T. A. (2000).
Program theory evaluation: practice, promise, and problems. *New Directions for Evaluation*, 2000(87), 5-13.

Roth, J. L. (2004).
Youth development programs. *Prevention Researcher*, 11(2), 3-7.

Tashakkori, A., & Teddlie, C. (2010).
Sage handbook of mixed methods in social & behavioral research. London: Sage.

Trochim, W. (2006).
The Research Methods Knowledge Base: The Planning-Evaluation Cycle. Retrieved from http://www.socialresearchmethods.net/kb/pecycle.php.

Urban, J. B. (2008).
Components and characteristics of youth development programs: The voices of youth-serving policymakers, practitioners, researchers, and adolescents. *Applied Development Science*, 12(3), 128-139.

Zeldin, S., Krauss, S. E., Collura, J., Lucchesi, M., & Sulaiman, A. H. (2014).
Conceptualizing and measuring youth-adult partnership in community programs: a cross national study. *American Journal of Community Psychology*, 54, 337-347.

Appendix

A

Appendix A

Decision-maker survey: question responses and venue comparisons

Q : How did you hear about the young people's project?

Overall

Response	Through a venue		Through a youth organisation		Through a school		From other young people		Don't remember		Other	
	Count	Percent (%)	Count	Percent (%)	Count	Percent (%)	Count	Percent (%)	Count	Percent (%)	Count	Percent (%)
Yes	11	16%	4	6%	2	3%	25	36%	2	3%	3	4%
(Blank)	58	84%	65	94%	67	97%	44	64%	67	97%	66	96%
Total	69	100%	69	100%	69	100%	69	100%	69	100%	69	100%

By venue	Response	Through a venue	Through a youth organisation	Through a school	From other young people	Don't remember	Other
		Count	Count	Count	Count	Count	Count
Guildhall Arts	Yes	1	0	0	2	1	0
	(Blank)	6	7	7	5	6	7
Lincoln Drill Hall	Yes	2	1	0	4	0	1
	(Blank)	8	9	10	6	10	9
Lincoln Performing Arts Centre	Yes	3	1	0	2	0	1
	(Blank)	4	6	7	5	7	6
Riverhead Theatre	Yes	2	1	0	5	1	1
	(Blank)	7	8	9	4	8	8
Stamford Arts Centre	Yes	3	1	0	6	0	0
	(Blank)	8	10	11	5	11	11
Terry O'Toole Theatre North Hykeham	Yes	0	0	0	1	0	0
	(Blank)	4	4	4	3	4	4
The Collection & Usher Gallery	Yes	0	0	2	2	0	0
	(Blank)	12	12	10	10	12	12
The National Centre for Craft & Design	Yes	0	0	0	0	0	0
	(Blank)	7	7	7	7	7	7
Trinity Arts Centre	Yes	0	0	0	0	0	0
	(Blank)	2	2	2	2	2	2
Total		69	69	69	69	69	69

Q : When did you join the project?

Overall

Possible responses (year)	Count of responses	Percentage of responses (%)
2012	5	7%
2013	33	48%
2014	27	39%
(Blank)	4	6%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
2012	0	4	1	0	0	0	0	0	0	5
2013	7	3	1	9	10	0	3	0	0	33
2014	0	3	5	0	1	2	9	7	0	26
(Blank)	0	0	0	0	0	2	0	0	2	4
Total	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Which venues in the LOV partnership have you had contact with?

Legend

GAC	Guildhall Arts Centre
LDH	Lincoln Drill Hall
LPAC	Lincoln Performing Arts Centre
RT	Riverhead Theatre
SHC	South Holland Centre
SAC	Stamford Arts Centre
TOT	Terry O'Toole Theatre North Hykeham
TCUG	The Collection & Usher Gallery
NCCD	The National Centre for Craft & Design
TAC	Trinity Arts Centre

Overall

	GAC		LDH		LPAC		RT		SHC		SAC		TOT		TCUG		NCCD		TAC	
	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)
Yes	11	16%	15	22%	11	16%	9	13%	5	7%	5	7%	5	7%	19	28%	8	12%	3	4%
Blank	58	84%	54	78%	58	84%	60	87%	64	93%	64	93%	64	93%	50	72%	61	88%	66	96%
Total	69	100%	69	100%	69	100%	69	100%	69	100%	69	100%	69	100%	69	100%	69	100%	69	100%

By venue

	GAC		LDH		LPAC		RT		SHC		SAC		TOT		TCUG		NCCD		TAC	
	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)
GAC	7	0	0	7	0	7	0	7	0	7	0	7	0	7	0	7	0	7	0	7
LDH	0	10	10	0	3	7	0	10	5	5	0	10	0	10	2	10	0	10	0	10
LPAC	0	7	1	6	7	0	0	7	0	7	0	7	0	7	1	6	0	7	0	7
RT	0	9	0	9	0	9	9	0	0	9	0	9	0	9	0	9	0	9	0	9
SAC	4	7	0	11	0	11	0	11	0	11	5	6	0	11	0	11	0	11	0	11
TOT	0	4	2	2	0	4	0	4	0	4	0	4	4	0	0	4	0	4	0	4
TCUG	0	12	2	10	1	11	0	12	0	12	0	12	0	12	12	0	1	11	1	11
NCCD	0	7	0	7	0	7	0	7	0	7	0	7	0	7	2	5	7	0	0	7
TAC	0	2	0	2	0	2	0	2	0	2	0	2	1	1	2	0	0	2	2	0
Total	11	58	15	54	11	58	9	60	5	64	5	64	5	64	19	50	8	61	3	66

*South Holland Centre not sampled

What have you done in the project?

GAC	Guildhall Arts Centre
LDH	Lincoln Drill Hall
LPAC	Lincoln Performing Arts Centre
RT	Riverhead Theatre
SHC	South Holland Centre
SAC	Stamford Arts Centre
TOT	Terry O'Toole Theatre North Hykeham
TCUG	The Collection & Usher Gallery
NCCD	The National Centre for Craft & Design
TAC	Trinity Arts Centre

Overall

	Youth Consultation		Creative workshop		Commission New Work		Present own work		Youth Forum		Work experience		Other	
	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)
Yes	16	23%	36	52%	19	28%	30	43%	9	13%	14	20%	5	7%
Blank	53	77%	33	48%	50	72%	39	57%	60	87%	55	80%	64	93%
Total	69	100%	69	100%	69	100%	69	100%	69	100%	69	100%	69	100%

By venue

	GAC		LDH		LPAC		RT		SAC		TOT		TCUG		NCCD		TAC		Total
	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Count
Youth Consultation	1	6	6	4	2	5	2	7	2	9	1	3	1	11	1	6	0	2	69
Creative workshop	5	2	6	4	6	1	5	4	1	10	2	2	7	5	3	4	1	1	69
Commission New Work	0	7	0	10	4	3	5	4	0	11	2	2	5	7	3	4	0	2	69
Present own work	3	4	5	5	5	2	2	7	0	11	2	2	7	5	6	1	0	2	69
Youth Forum	1	6	4	6	2	5	1	8	0	11	1	3	0	12	0	7	0	2	69
Work experience	0	7	2	8	4	3	3	6	0	11	1	3	2	10	1	6	1	1	69
Other	0	7	0	10	0	7	0	9	3	8	1	3	0	12	1	6	0	2	69
Total	7		10		7		9		11		4		12		7		2		69

*South Holland Centre not sampled

Q : How much time have you spent on the project in total days?

Overall

Possible responses (days)	Count of responses	Percentage of responses (%)
10+	33	48%
1-5	17	25%
5-10	4	5%
(Blank)	15	22%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
10+	7	7	6	6	0	2	2	2	1	33
1-5	0	2	0	1	4	1	6	3	0	17
5-10	0	0	0	0	0	0	2	2	0	4
(Blank)	0	1	1	2	7	1	2	0	1	15
Totals	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Q : Are there any barriers to you taking part in the project?

Overall

Possible responses	Count of responses	Percentage of responses (%)
(Blank)	4	6%
It is hard to travel to the venue	2	3%
No	45	65%
You have been ill	2	3%
You have other commitments	14	20%
You hear about activities too late to attend	2	3%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
(Blank)	1	0	0	0	3	0	0	0	0	4
It is hard to travel to the venue	0	1	0	1	0	0	0	0	0	2
No	6	7	5	6	7	2	8	4	0	45
You have been ill	0	0	0	1	0	1	0	0	0	2
You have other commitments	0	2	2	1	1	1	3	3	1	14
You hear about activities too late to attend	0	0	0	0	0	0	1	0	1	2
Total	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Q : Is your role in the project clear?

Overall

Possible responses	Count of responses	Percentage of responses (%)
Definitely Yes	39	57%
(Blank)	4	6%
Don't know	3	4%
Probably no	2	3%
Probably yes	20	29%
Yes	1	1%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
Definitely Yes	6	4	3	5	7	2	7	3	2	39
(Blank)	1	0	1	2	0	0	0	0	0	4
Don't know	0	2	0	0	0	0	0	1	0	3
Probably no	0	2	0	0	0	0	0	0	0	2
Probably yes	0	2	3	2	4	2	4	3	0	20
Yes	0	0	0	0	0	0	1	0	0	1
Total	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Have you developed any skills from being part of the project?

GAC	Guildhall Arts Centre	
LDH	Lincoln Drill Hall	
LPAC	Lincoln Performing Arts Centre	
RT	Riverhead Theatre	
SHC	South Holland Centre	
SAC	Stamford Arts Centre	
TOT	Terry O'Toole Theatre North Hykeham	
TCUG	The Collection & Usher Gallery	
NCCD	The National Centre for Craft & Design	
TAC	Trinity Arts Centre	

Overall

	Too Early to say		Creative Skills		Critical Thinking		People skills		Problem solving		Communication		Other	
	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)
Yes	13	19%	38	55%	33	48%	37	54%	46	67%	26	38%	44	64%
Blank	56	81%	31	45%	36	52%	32	46%	23	33%	43	62%	25	36%
Total	69	100%	69	100%	69	100%	69	100%	69	100%	69	100%	69	100%

By venue

	GAC		LDH		LPAC		RT		SAC		TOT		TCUG		NCCD		TAC		Total
	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Count
Too Early to say	0	7	1	9	0	7	0	9	1	10	0	4	1	11	1	6	0	2	69
Creative Skills	4	3	6	4	6	1	4	5	1	10	4	0	7	5	6	1	0	2	69
Critical Thinking	5	2	5	5	5	2	4	5	1	10	2	2	5	7	5	2	1	1	69
People skills	5	2	7	3	5	2	7	2	0	11	2	2	6	6	4	3	0	2	69
Planning skills	6	1	9	1	6	1	6	3	1	10	3	1	9	3	5	2	1	1	69
Problem solving	5	2	3	7	5	2	4	5	0	11	2	2	3	9	4	3	0	2	69
Communication	6	1	9	1	6	1	6	3	1	10	4	0	7	5	5	2	0	2	69
Other	0	7	0	10	0	7	3	6	0	11	1	3	0	12	0	7	0	2	69
Total	7		10		7		9		11		4		12		7		2		69

*South Holland Centre not sampled

Have you learnt about any of these subjects from taking part in the project?

GAC	Guildhall Arts Centre
LDH	Lincoln Drill Hall
LPAC	Lincoln Performing Arts Centre
RT	Riverhead Theatre
SHC	South Holland Centre
SAC	Stamford Arts Centre
TOT	Terry O'Toole Theatre North Hykeham
TCUG	The Collection & Usher Gallery
NCCD	The National Centre for Craft & Design
TAC	Trinity Arts Centre

Overall

	What young people want		Marketing		Programming		Job Roles		Management		Team Building		Other	
	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)
Yes	28	41%	29	42%	29	42%	30	43%	32	46%	40	58%	3	4%
Blank	41	59%	40	58%	40	58%	39	57%	37	54%	29	42%	66	96%
Total	69	100%	69	100%	69	100%	69	100%	69	100%	69	100%	69	100%

By venue

	GAC		LDH		LPAC		RT		SAC		TOT		TCUG		NCCD		TAC		Total
	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Count
What young people want	5	2	5	5	4	3	5	4	3	8	2	2	3	9	0	7	1	1	69
Marketing	5	2	3	7	6	1	6	3	5	6	2	2	2	10	0	7	0	2	69
Programming	2	5	8	2	6	1	7	2	1	10	1	3	2	10	2	5	1	1	69
Job roles	3	4	6	4	2	5	7	2	4	7	1	3	3	9	2	5	2	0	69
Management	3	4	7	3	4	3	6	3	1	10	2	2	5	7	3	4	1	1	69
Team Building	5	2	7	3	6	1	7	2	3	8	3	1	4	8	4	3	1	1	69
Other	0	7	0	10	0	7	0	9	1	10	0	4	2	10	0	7	0	2	69
Total	7		10		7		9		11		4		12		7		2		69

*South Holland Centre not sampled

Has the young peoples' project brought you into contact with these parts of the venue?

GAC	Guildhall Arts Centre
LDH	Lincoln Drill Hall
LPAC	Lincoln Performing Arts Centre
RT	Riverhead Theatre
SHC	South Holland Centre
SAC	Stamford Arts Centre
TOT	Terry O'Toole Theatre North Hykeham
TCUG	The Collection & Usher Gallery
NCCD	The National Centre for Craft & Design
TAC	Trinity Arts Centre

Overall

	Marketing		Learning / Education		Programming / Artistic		Technical		Front of House		Director		Fundraising / Development		Finance / Accounting	
	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)
Yes	22	32%	8	12%	29	42%	22	32%	22	32%	9	13%	13	19%	13	19%
Blank	47	68%	61	88%	40	58%	47	68%	47	68%	60	87%	56	81%	56	81%
Total	69	100%	69	100%	69	100%	69	100%	69	100%	69	100%	69	100%	69	100%

By venue

	GAC		LDH		LPAC		RT		SAC		TOT		TCUG		NCCD		TAC		Total
	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Count
Marketing	6	1	4	6	5	2	1	8	2	9	2	2	2	10	0	7	0	2	69
Learning / Education	0	7	1	9	0	7	2	7	0	11	0	4	2	10	3	4	0	2	69
Programming / Artistic	0	7	3	7	6	1	4	5	0	11	2	2	8	4	6	1	0	2	69
Technical	4	3	3	7	4	3	5	4	0	11	1	3	3	9	2	5	0	2	69
Front of House	3	4	5	5	4	3	5	4	1	10	1	3	3	9	0	7	0	2	69
Director	3	4	2	8	0	7	1	8	0	11	1	3	2	10	0	7	0	2	69
Fundraising / Development	1	6	3	7	4	3	1	8	1	10	1	3	2	10	0	7	1	1	69
Finance / Accounting	4	3	3	7	3	4	0	9	0	11	1	3	2	10	0	7	0	2	69
Total	7		10		7		9		11		4		12		7		2		69

*South Holland Centre not sampled

Q : Overall, how many people from the venue have you met?

Overall

Possible responses (numbers of)	Count of responses	Percentage of responses (%)
10+	7	10%
1-5	29	42%
5-10	9	13%
(Blank)	24	35%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
10+	1	3	0	3	0	0	0	0	0	7
1-5	0	2	5	2	7	1	7	5	0	29
5-10	5	0	0	1	0	3	0	0	0	9
(Blank)	1	5	2	3	4	0	5	2	2	24
Total	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Q : Do you feel that your ideas are valued in the young people's project?

Overall

Possible responses	Count of responses	Percentage of responses (%)
Definitely Yes	45	65%
(Blank)	6	9%
Don't Know	1	1%
Probably no	1	1%
Probably yes	16	24%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
Definitely Yes	6	5	3	4	9	2	11	4	1	45
(Blank)	1	1	0	2	1	0	1	0	0	6
Don't Know	0	0	0	0	0	0	0	1	0	1
Probably no	0	1	0	0	0	0	0	0	0	1
Probably yes	0	3	4	3	1	2	0	2	1	16
Total	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Q : Do you feel that you can help shape the young people's project?

Overall

Possible responses	Count of responses	Percentage of responses (%)
Definitely yes	30	44%
(Blank)	6	9%
Don't know	4	6%
Probably no	1	1%
Probably yes	27	39%
Yes	1	1%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
Definitely yes	4	4	2	2	8	2	5	2	1	30
(Blank)	1	1	1	2	0	0	1	0	0	6
Don't know	0	0	0	1	0	0	1	1	1	4
Probably no	0	1	0	0	0	0	0	0	0	1
Probably yes	2	4	4	4	3	2	4	4	0	27
Yes	0	0	0	0	0	0	1	0	0	1
Total	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Q : Overall, has your interaction with the venue been positive or negative during the young peoples' project?

Overall

Possible responses	Count of responses	Percentage of responses (%)
(Blank)	9	13%
Mixed	2	3%
Positive	18	26%
Very positive	40	58%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
(Blank)	1	1	0	2	4	0	1	0	0	9
Mixed	0	0	0	2	0	0	0	0	0	2
Positive	3	1	3	1	3	1	2	3	1	18
Very positive	3	8	4	4	4	3	9	4	1	40
Total	7	10	7	9	11	4	12	7	2	69

*South Holland Centre not sampled

Have you learnt about any of these subjects from taking part in the project?

GAC	Guildhall Arts Centre
LDH	Lincoln Drill Hall
LPAC	Lincoln Performing Arts Centre
RT	Riverhead Theatre
SHC	South Holland Centre
SAC	Stamford Arts Centre
TOT	Terry O'Toole Theatre North Hykeham
TCUG	The Collection & Usher Gallery
NCCD	The National Centre for Craft & Design
TAC	Trinity Arts Centre

Overall

	Presentation of marketing		Media used in marketing		Communication with young people		Choice of shows		Other	
	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)
Yes	8	12%	8	12%	30	43%	14	20%	2	3%
Blank	61	88%	61	88%	39	57%	55	80%	67	97%
Total	69	100%	69	100%	69	100%	69	100%	69	100%

By venue

	GAC		LDH		LPAC		RT		SAC		TOT		TCUG		NCCD		TAC		Total
	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Yes	(Blank)	Count
Presentation of marketing	0	7	2	8	2	5	1	8	2	9	0	4	0	12	0	7	1	0	68
Media used in marketing	1	6	1	9	2	5	2	7	2	9	0	4	0	12	0	7	0	2	69
Communication with young people	6	1	5	5	6	1	5	4	2	9	0	4	3	9	3	4	0	2	69
Choice of shows	0	7	6	4	3	4	3	6	2	9	0	4	0	12	0	7	0	2	69
Other	0	7	0	10	0	7	0	9	0	11	0	4	2	10	0	7	0	2	69
Total	7		10		7		9		11		4		12		7		2		69

*South Holland Centre not sampled

Q : As a result of the project, do you feel more confident in: Explaining ideas?

Overall

Possible responses	Count of responses	Percentage of responses (%)
Definitely yes	30	43%
(Blank)	6	9%
No change	4	6%
Probably yes	29	42%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
Definitely yes	5	7	3	2	2	2	5	3	1	30
(Blank)	1	0	0	1	2	1	1	0	0	6
No change	0	2	0	0	1	1	0	0	0	4
Probably yes	1	1	4	6	6	0	6	4	1	29
Total	7	10	7	9	11	4	12	7	2	69

*South Holland Centre not sampled

Q : As a result of the project, do you feel more confident in: Giving a presentation?

Overall

Possible responses	Count of responses	Percentage of responses (%)
Definitely Yes	10	14%
(Blank)	10	14%
No Change	9	13%
Probably no	8	12%
Probably yes	32	47%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
Definitely Yes	0	4	2	1	0	0	1	2	0	10
(Blank)	1	0	0	2	3	2	1	0	1	10
No Change	0	2	0	0	1	1	2	2	1	9
Probably no	4	1	0	1	0	0	1	1	0	8
Probably yes	2	3	5	5	7	1	7	2	0	32
Total	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Q : As a result of the project, do you feel more confident in: Performing in front of an audience?

Overall

Possible responses	Count of responses	Percentage of responses (%)
Definitely yes	13	19%
(Blank)	18	26%
No Change	8	12%
Probably no	12	17%
Probably yes	18	26%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
Definitely yes	1	4	1	2	0	2	1	2	0	13
(Blank)	1	0	0	1	11	1	3	0	1	18
No Change	0	1	2	0	0	0	2	2	1	8
Probably no	3	0	2	2	0	0	3	2	0	12
Probably yes	2	5	2	4	0	1	3	1	0	18
Total	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Q : As a result of the project, do you feel more confident in: Working in a group?

Overall

Possible responses	Count of responses	Percentage of responses (%)
Definitely yes	43	62%
(Blank)	7	10%
No Change	1	2%
Probably yes	18	26%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
Definitely yes	4	6	5	5	6	2	10	4	1	43
(Blank)	2	0	0	1	2	1	1	0	0	7
No Change	0	1	0	0	0	0	0	0	0	1
Probably yes	1	3	2	3	3	1	1	3	1	18
Total	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Q : As a result of the project, do you feel more confident in: Influencing people?

Overall

Possible responses	Count of responses	Percentage of responses (%)
Definitely yes	22	32%
(Blank)	8	12%
No change	3	4%
Probably no	5	7%
Probably yes	31	45%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
Definitely yes	3	3	3	2	2	1	5	2	1	22
(Blank)	1	0	0	1	3	2	1	0	0	8
No change	0	1	0	0	0	0	1	0	1	3
Probably no	0	1	1	2	0	0	0	1	0	5
Probably yes	3	5	3	4	6	1	5	4	0	31
Total	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Q : As a result of the project, do you feel more confident in: influencing an organisation?

Overall

Possible responses	Count of responses	Percentage of responses (%)
Definitely yes	22	32%
(Blank)	7	10%
No Change	7	10%
Probably no	3	4%
Probably yes	30	44%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
Definitely yes	3	3	4	2	2	1	4	2	1	22
(Blank)	1	0	0	1	2	2	1	0	0	7
No change	0	2	1	0	1	0	2	0	1	7
Probably no	0	0	1	1	0	0	1	0	0	3
Probably yes	3	5	1	5	6	1	4	5	0	30
Total	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Q : As a result of the young people's project are you more likely to: vote?

Overall

Possible responses	Count of responses	Percentage of responses (%)
Definitely no	1	2%
Definitely yes	12	17%
(Blank)	14	20%
No Change	22	32%
Probably No	3	4%
Probably yes	17	25%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
Definitely no	0	0	0	1	0	0	0	0	0	1
Definitely yes	2	3	1	1	3	0	1	1	0	12
(Blank)	1	0	0	2	3	2	4	1	1	14
No change	4	0	3	3	3	2	3	3	1	22
Probably no	0	1	1	0	0	0	0	1	0	3
Probably yes	0	6	2	2	2	0	4	1	0	17
Total	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Q : As a result of the young people's project are you more likely to: volunteer for a venue?

Overall

Possible responses	Count of responses	Percentage of responses (%)
Definitely no	1	2%
Definitely yes	26	37%
(Blank)	11	16%
No change	3	4%
Probably no	1	2%
Probably yes	27	39%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
Definitely no	0	0	0	0	0	1	0	0	0	1
Definitely yes	3	6	5	2	4	2	4	0	0	26
(Blank)	1	0	0	2	4	1	2	0	1	11
No change	0	0	0	1	0	0	1	0	1	3
Probably no	0	0	0	0	0	0	0	1	0	1
Probably yes	3	4	2	4	3	0	5	6	0	27
Total	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Q : As a result of the young people's project are you more likely to: volunteer for a charity?

Overall

Possible responses	Count of responses	Percentage of responses (%)
Definitely no	1	1%
Definitely yes	16	23%
(Blank)	13	19%
No Change	9	13%
Probably No	2	3%
Probably yes	28	41%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
Definitely no	0	0	0	0	0	1	0	0	0	1
Definitely yes	3	4	3	0	2	2	2	0	0	16
(Blank)	1	0	0	3	4	1	3	0	1	13
No change	0	1	1	2	0	0	2	2	1	9
Probably no	0	1	0	0	1	0	0	0	0	2
Probably yes	3	4	3	4	4	0	5	5	0	28
Total	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Q :   As a result of the young people's project are you more likely to: take part in online campaigning/advocacy?

Overall

Possible responses	Count of responses	Percentage of responses (%)
Definitely no	3	4%
Definitely yes	13	19%
(Blank)	12	18%
No change	14	20%
Probably no	7	10%
Probably yes	20	29%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
Definitely no	0	0	0	0	1	0	0	2	0	3
Definitely yes	0	3	0	1	2	2	5	0	0	13
(Blank)	1	0	0	2	4	1	2	1	1	12
No change	4	1	3	1	1	1	2	1	0	14
Probably no	2	1	0	1	0	0	1	2	0	7
Probably yes	0	5	4	4	3	0	2	1	1	20
Total	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Q : As a result of the young people's project are you more likely to: go to the theatre/gallery?

Overall

Possible responses	Count of responses	Percentage of responses (%)
Definitely yes	27	39%
(Blank)	10	15%
No Change	14	20%
Probably no	1	1%
Probably yes	17	25%
Total	69	100%

By venue

	Guildhall Arts Centre	Lincoln Drill Hall	Lincoln Performing Arts Centre	Riverhead Theatre	Stamford Arts Centre	Terry O'Toole Theatre North Hykeham	The Collection & Usher Gallery	The National Centre for Craft & Design	Trinity Arts Centre	Grand Total
Definitely yes	0	7	4	3	2	2	8	1	0	27
(Blank)	1	0	0	2	4	1	1	0	1	10
No Change	4	3	1	1	1	1	1	1	1	14
Probably no	0	0	0	0	0	0	1	0	0	1
Probably yes	2	0	2	3	4	0	1	5	0	17
Totals	7	10	7	9	11	4	12	7	2	69

South Holland Centre not sampled

Q : Overall, what do you see as the strengths of the young peoples' project?

Comments Received	Venue related comment
A good audience and people that keep coming back	Lincoln Drill Hall
A great way to gain confidence in professional environment for young people. It's a great asset to the venue.	Lincoln Performing Arts Centre
Ambitious, creative, positive	Stamford Arts Centre
Bring people together with similar interests	Lincoln Drill Hall
Brings people together	Guildhall Arts Centre
Brings young people together	Stamford Arts Centre
Built confidence	Stamford Arts Centre
Confidence, Team building skills	Terry O'Toole Theatre North Hykeham
Develops creative skills and it's fun	The Collection & Usher Gallery
Encouragement of the staff. Working together with other students to produce ideas and resolve problems. The final outcome	The National Centre for Craft & Design
Encourages young people to become involved in arts and builds valuable skills	Lincoln Performing Arts Centre
Encouraging people to take part in different projects	Lincoln Performing Arts Centre
Everyone there did something creative	The National Centre for Craft & Design
Fun learning experience	Lincoln Drill Hall
Gets young people involved	Guildhall Arts Centre
Give responsibility and experience	Stamford Arts Centre
Give responsibility of running events	Riverhead Theatre
Gives access to what we want, gives confidence & performance opportunities	Riverhead Theatre
Gives independence and confidence	The Collection & Usher Gallery
Giving great opportunities	The Collection & Usher Gallery
Helps people with depression and anxiety	The Collection & Usher Gallery
I get the chance to learn new media I don't get the chance to learn at school	The Collection & Usher Gallery
Increases activities for young people to take part in	The National Centre for Craft & Design
Influences me	Riverhead Theatre
Introduce young people to new skills	Stamford Arts Centre
Involves young people	Guildhall Arts Centre (x2)
Involved in organising an event and my decision regarding university	The Collection & Usher Gallery
It provides space for young people which allows them to feel comfortable with themselves	Lincoln Drill Hall
It's fun	Lincoln Drill Hall
Making young people an active part of the community	Riverhead Theatre
Meeting artists and learning new techniques	The Collection & Usher Gallery
Opportunity to explore creative skills with the resources I do not have at home. A great opportunity to work on something new	The Collection & Usher Gallery
Our creative ideas and teamwork	Lincoln Drill Hall
Something for young people	Riverhead Theatre
Something for young people and develop skills	Riverhead Theatre
Strong, good band and has a team atmosphere.	Lincoln Drill Hall
Supportive, influential and welcoming	Lincoln Performing Arts Centre
Team building	The National Centre for Craft & Design
Team building and communication skills	The National Centre for Craft & Design
Team building with others	Guildhall Arts Centre (x2)
The amount of people who attend the events	Lincoln Performing Arts Centre
The enthusiasm of the management	Terry O'Toole Theatre North Hykeham
The overall success of the project and how enjoyable it was	Lincoln Performing Arts Centre
The professional opportunities and the trust into all involved	Lincoln Performing Arts Centre
We have a lot of great opportunities and a lot of say	The Collection & Usher Gallery
We put on good and accessible events for young people	Lincoln Drill Hall
Young people having experience at real life things together	Lincoln Drill Hall

49 individual responses to this question / 20 left blank

South Holland Centre not sampled

Q : Overall, what do you see as the weaknesses of the young peoples' project?

Comments Received	Venue related comment
Collided with GCSES/Cadets	Guildhall Arts Centre
Controversy of ideas	The National Centre for Craft & Design
Controversy of ideas with other people	The National Centre for Craft & Design
Funding	The Collection & Usher Gallery
I do not think the knowledge of it reaches enough people	The Collection & Usher Gallery
It could be better advertised to young people	Lincoln Performing Arts Centre
It doesn't necessarily get much publicity, so not as many people know it exists	Lincoln Performing Arts Centre
It talks a lot of commitment	Stamford Arts Centre
Judgements of older people	Riverhead Theatre
Lack of availability of students due to other commitments/priorities mean's that the bulk of the work falls on a few students	The National Centre for Craft & Design
More communication with the group	The Collection & Usher Gallery
Need to be more open to ideas	Lincoln Drill Hall
Not clear. Badly marketed	Lincoln Drill Hall
Organisation and technical difficulties	Lincoln Performing Arts Centre
Our interaction with audience and being able to gain new audience members	Lincoln Drill Hall
People not understanding that the project is there to help them	Terry O'Toole Theatre North Hykeham
Some people did not turn up so very little was done	The National Centre for Craft & Design
Technical issues. More communication was needed with the tech at the venue.	Lincoln Performing Arts Centre
Times	Lincoln Drill Hall
We need more people to join and stick around	Lincoln Performing Arts Centre

20 individual responses to this question / 42 left blank / 7 suggested 'nothing'

South Holland Centre not sampled

Appendix

B
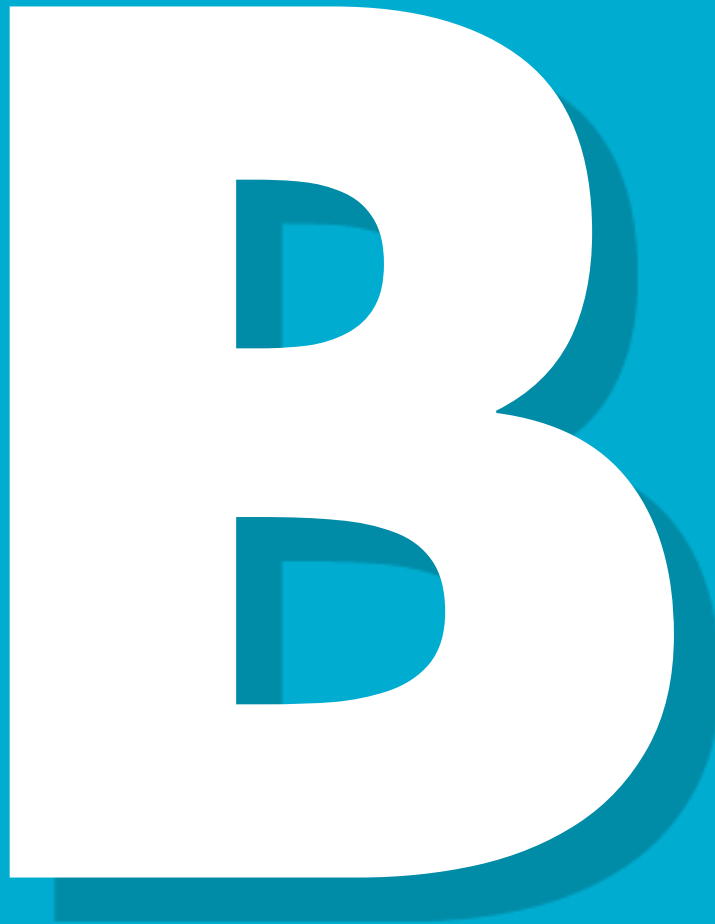
Appendix B
Empowerment questionnaire: question responses

Socio-political Skills Likert Scale response (1-4)*

Statement posed	Median	Mean	Standard Deviation
I am often able to lead in groups, making decisions about a project/event	3	3.18	0.5
If I want to improve a problem within a project/event; I know how to go about changing things	3	3.15	0.8
I know how rules are made for a project/event	3	3.15	0.6
If I want to improve a problem in my venue; I know how to go about changing things	3	2.88	0.8
If I want to improve a problem in my venue; I could work effectively with other young people on the issue	3	2.90	0.8
I know how venue rules are made	3	2.90	0.8
I can usually figure out how to get people in the venue (adults and/or young people) to see my point of view, even if they don't entirely agree with me	3	3.05	0.8
I feel like I have a pretty good understanding of the important political issues which confront our venue e.g. national funding cuts.	2	2.43	0.7
Mean of subscale:		2.95	
Standard Deviation of subscale:		0.25	

* 1 = Strongly disagree, 2 = Disagree, 3 = Agree, 4 = Strongly Agree

Motivation to influence Likert Scale response (1-4)*

Statement posed	Median	Mean	Standard Deviation
I want to have as much say as possible in making decisions in my project/event	4	3.71	0.5
I want to have as much say as possible in making decisions in my venue	4	3.54	0.5
Young people should work to improve our project/event, even if we can't always make the changes we want	3	3.41	0.6
It is important for youth to try to improve our venue, even if we can't always make the changes we want	4	3.56	0.5
Mean of subscale:		3.55	
Standard Deviation of subscale:		0.08	

* 1 = Strongly disagree, 2 = Disagree, 3 = Agree, 4 = Strongly Agree

Participatory behaviour Likert Scale response (1-4)*

Statement posed	Median	Mean	Standard Deviation
I had the opportunity to lead a group of young people working on an issue we care about	3	3.05	0.9
I have been given the opportunity to voice or present my opinion to people I don't really know	3	3.28	0.7
I have spoken with venue staff about issues that I want to improve	3	2.80	0.8
If I want to improve a problem in my venue; I know how to go about changing things	3	3.05	0.9
I have spoken with other young people about issues that I want to improve with our project/event	3	3.22	0.8
If issues come up that affect young people with our project/event; we do something about it	3	3.24	0.6
If issues come up that affect young people in my venue; we do something about it	3	3.17	0.5
I have spoken with other young people about issues that I want to improve in our venue	3	3.02	0.8
Mean of subscale:		3.10	
Standard Deviation of subscale:		0.16	

* 1 = Strongly disagree, 2 = Disagree, 3 = Agree, 4 = Strongly Agree

Perceived control Likert Scale response (1-4)*

Statement posed	Median	Mean	Standard Deviation
The group I'm in, gets to decide on some really important things	3	3.05	0.9
There are plenty of ways for young people like me to have a say in what our project/event does	3	3.15	0.9
Young people have a say in what happens with a project/event	3	3.17	0.8
Young people get a chance to help plan special activities and events	3	3.28	0.8
There are plenty of ways for young people like me to have a say in what our venue does	3	3.17	0.8
Young people have a say in what happens in this venue	3	2.98	0.8
Mean of subscale:		3.13	
Standard Deviation of subscale:		0.10	

* 1 = Strongly disagree, 2 = Disagree, 3 = Agree, 4 = Strongly Agree

Perceived control Likert Scale response (1-4)*

Appendix

C
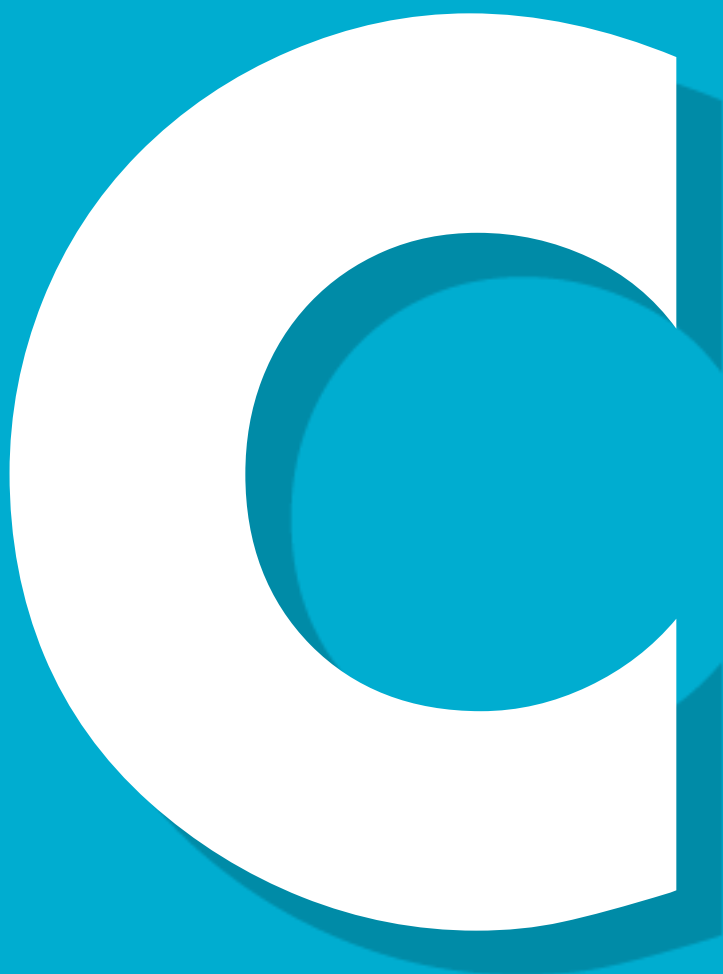
Appendix C
LOV programme case studies

Case study 1

D.O.B: 14/03/92
Postcode: LN1 1PQ
Venue: Lincoln Performing Arts Centre

How & Why Did You Get Involved With Lincolnshire One Venues?

During my first year of University I received an email about LPAC Producers. This was when the group was first starting up and we had the opportunity to decide what direction it would take. I decided to join as I wanted to gain professional experience of programming, marketing and running events. This was a field I had never thought about as a career before joining LPAC Producers and I had no past experience of either.

What Have You Enjoyed About Your Involvement?

Working as a team to run events and programme pieces which we are highly passionate about, seeing the end product and receiving great feedback is the best feeling! I have also enjoyed all of the trips (The National Theatre / Battersea Arts Centre and Edinburgh Fringe Festival).

What Have You Learned/Gained From Your Involvement?

During my time, I have learnt valuable events management skills. It is one of those projects where we are usually thrown in at the deep end and we learn as we go by being highly proactive and working practically. As the group is built up of students studying a variety of subjects, I have been fortunate enough to learn skills from my fellow group members as well as from the group managers, this includes media and tech, advertising, marketing and email etiquette. Due to commitment and development of skills I have also had the opportunity to become part of the management team in LPAC Producers. This means I am taking on new responsibilities of creating the meeting agendas, organising the group, chasing up on actions and chairing the meetings.

What Impact has Your Involvement Had on Your Future Plans and/or Other Areas of Your Life?

As previously mentioned, this was not a field of work I had considered before the group but in the past three years, through practical work I have found that I have strengths in event planning, organising and leading a group. This has opened up a new door of possible career paths. Even if this is not the route I decide to take, most of the skills are transferrable.

What Legacy Would You Like To Leave Behind Within Your Venue/Town Through Your Involvement?

I would like to think that we have heightened the local and student awareness of the venue and made students and young people feel like the venues belongs to our generation. Through the years, more individuals want to get involved with projects like this and I hope that continues to grow in the years to come.

Any Other Comments You Would Like To Make:

It is simply brilliant! Earlier this year I have also been fortunate enough to extend my work with Lincolnshire One Venues by organising extra music events including pre-show music the Lincoln Venues (Lincoln Performing Arts Centre, Lincoln Drill Hall, Terry O'Toole Theatre) and 'Zing Unplugged' – a monthly acoustic event which takes place in Zing Café (Lincoln Performing Arts Centre) I am passionate about the company and I believe there is still so many more people we can engage with in the future!

> *…seeing the end product and receiving great feedback is the best feeling!*

Case study 2

D.O.B: **12/02/91**
Postcode: **PE25 3RY**
Venue: **Riverhead Theatre**

How & Why Did You Get Involved With Lincolnshire One Venues?

Initially I was looking for gigs for my acoustic duo when I came across an event called the sound sessions. I then contacted Victoria to see if there were any possible opportunities of playing on the event and she invited me and Susan to the next meeting. We then got to see what the producers were all about and started contributing to the actual planning of the event and got a real taste for it. We stayed on afterwards and to this day are still working in the group!

What Have You Enjoyed About Your Involvement?

I've enjoyed being a part of a group of people making successful events and having an impact on the Louth music/comedy scene. It's really refreshing to be trusted as young people and being able to make important decisions, this is why I believe the group is successful. It's also great to hear from the bands and artists about how much they enjoy playing at our venue.

What Have You Learned/Gained From Your Involvement?

Quite a lot of things to be honest! I've learnt the fundamentals of how to run a successful event, how to prioritise efficiently when planning and lots of key marketing skills/ strategies. I think we have all learnt a lot from Emily's mentorship and approach, allowing us to make key decisions, learning from our own mistakes/taking responsibility and then guiding us to do things more efficiently.

What Impact has Your Involvement Had on Your Future Plans and/or Other Areas of Your Life?

I think it has definitely inspired me to set up my own music nights and to continue what the Riverhead Producers has started in this area. The experience gained from the events we have run will be a massive benefit towards this.

What Legacy Would You Like To Leave Behind Within Your Venue/Town Through Your Involvement?

I genuinely believe for acoustic nights there is no a better gig to play than ours in Lincolnshire, the intimate setting, experienced sound engineers and engaging audience just all fits together perfectly to make a really unique experience. I've watched the gigs and played at the gigs and there's just something very special about it. The more people that start to hear about it, the more of a movement I believe this can be in Louth. We always set out to cause a bit of a stir and I think we're really getting there.

" I genuinely believe for acoustic nights there is no a better gig to play than ours in Lincolnshire "

Case study 3

D.O.B: 18/02/89
Postcode: NN14 4FD
Venue: Stamford Arts Centre

How & Why Did You Get Involved With Lincolnshire One Venues?

I wanted to get involved with organising an event, giving back to the community and gaining experience in financial management. It was also a great opportunity to work with other people and make something creative!

What Have You Enjoyed About Your Involvement?

It was great to see a real event produced at the end after all the hard work we put in!

What Have You Learned/Gained From Your Involvement?

It's been an excellent experience, I feel my team working skills, organisation and creativity has improved, as well as being a good laugh and something to remember and be really proud of.

What Impact has Your Involvement Had on Your Future Plans and/or Other Areas of Your Life?

It's inspired me to work more with young people and try to spend more time helping others, and also given me the confidence to get out there and do it.

What Legacy Would You Like To Leave Behind Within Your Venue/Town Through Your Involvement?

I would like everyone in the community to know that anything they volunteer to do generates a lot of positive results, and nobody should feel that they don't have the experience or enough useful skills to contribute.

Any Other Comments You Would Like To Make:

Meeting and working with the LOV team was great!! I'd definitely work with them again in the future on similar activities if given the chance.

" I would like everyone in the community to know that anything they volunteer to do generates a lot of positive results "

Case study 4

D.O.B: **23/03/98**
Postcode: **LN8 3SL**
Venue: **The Collection and Usher Gallery**

How & Why Did You Get Involved With Lincolnshire One Venues?

I learned about UYC through the art department at school, and I decided to do it because I thought it would be interesting, and a chance to branch out and participate in something new.

What Have You Enjoyed About Your Involvement?

I have met new people, and I have been able to participate in different sorts of events, and from that I have learnt different skills.

What Have You Learned/Gained From Your Involvement?

I have learned how to set up and organise events, and I have become more confident because I have had to be involved in the events.

What Impact has Your Involvement Had on Your Future Plans and/or Other Areas of Your Life?

I don't really think it has had an impact on my future plans, but I think that it has been good experience, and that there are certain skills that I can take away and apply to other situations.

What Legacy Would You Like To Leave Behind Within Your Venue/Town Through Your Involvement?

I would like there to be more young artists putting their work out in the public eye, and for there to be more events which makes it possible for that to happen.

> *I have met new people, and I have been able to participate in different sorts of events, and from that I have learnt different skills.*

Case study 5

D.O.B: **26/11/97**
Postcode: **PE10 0WG**
Venue: **Stamford Arts Centre**

How & Why Did You Get Involved With Lincolnshire One Venues?

My friend was interested in being part of LOV Festival 2013 and I carried on the following year as I found it interesting and a fun project I could gain experience from.

What Have You Enjoyed About Your Involvement?

That it was able to teach me new areas to think about which I before I wouldn't have considered such as sticking to a tight budget and having to be able to view things from others perspective.

What Have You Learned/Gained From Your Involvement?

How to take other people's opinions on board and coming up with other alternatives to a plan if something doesn't work out.

What Impact has Your Involvement Had on Your Future Plans and/or Other Areas of Your Life?

I hope to persue a career in events management, and due to knowledge I gained during the festival I am currently in the middle of planning a big gig in our local community centre.

What Legacy Would You Like To Leave Behind Within Your Venue/Town Through Your Involvement?

That it is a venue that isn't just dedicated to one variety of people. Like it isn't just designed for people who like theatre, that people for a love of any type of arts can come and enjoy the centre as well as being from any age group.

Any Other Comments You Would Like To Make:

I hope we can have another LOV Festival as it is a great experience to have and it is a fun process to be a part of.

> *I hope to persue a career in events management, and due to knowledge I gained during the festival I am currently in the middle of planning a big gig in our local community centre.*

Case study 6

D.O.B: 26/09/96
Postcode: PE12 7PH
Venue: South Holland Centre

How & Why Did You Get Involved With Lincolnshire One Venues?

As a music artist myself, I wanted to gain experience gigging and so I joined Youth Takeover in November 2012. My close friend Bill had been coming to the meetings and so I came along with him and haven't stopped coming since!

What Have You Enjoyed About Your Involvement?

Meeting all the great friends I now have through the group and being part of the Youth Takeover family. We have always managed to pull of great gigs to the best of our ability and made them worthwhile, which is a personal highlight for me. Youth Takeover has given me somewhere I can go weekly, enjoy good company and work towards a shared goal. This has made me a more positive person in general and has given me a sense of belonging, something I hadn't had from another previous commitment such as this.

What Have You Learned/Gained From Your Involvement?

Getting the opportunity to gig in a relaxed open gig like the group's Acoustic Cafe has enabled me to gain a vast amount of experience both in performing and in speaking publicly and I can't thank the group enough for that as it has benefited me no end. Also I have gained insights into all sides of the music industry including performing, hosting and marketing gigs and recording music professionally which as a music artist I find extraordinarily useful.

What Impact has Your Involvement Had on Your Future Plans and/or Other Areas of Your Life?

As it has boosted my confidence and ability to perform, it has made me realise how much performing means to me and has made me realise this is something I'd like to do for as long as I can.

What Legacy Would You Like To Leave Behind Within Your Venue/Town Through Your Involvement?

I'd like to think that even if the funding is not renewed and LOV can no longer run youth Takeover that we shall operate independently within the centre and continue to inspire people to showcase their talent for the local community. I would hope we have inspired more young people in the area to learn to play music instruments or inspired them to have more of an appreciation of their local music scene. I would also hope that the group has made an impact on the local community as a group solely aimed and run by young people and could inspire other organizations to put together perhaps one of their own for their own purposes.

Any Other Comments You Would Like To Make:

I doubt you would find a cause or organisation more worthy of funding than this one. If nothing else but for the people, like me, who love being a part of it and have put so much time and effort into making the group what it is.

> " *I would hope we have inspired more young people in the area to learn to play music instruments or inspired them to have more of an appreciation of their local music scene.* "

Appendix

D
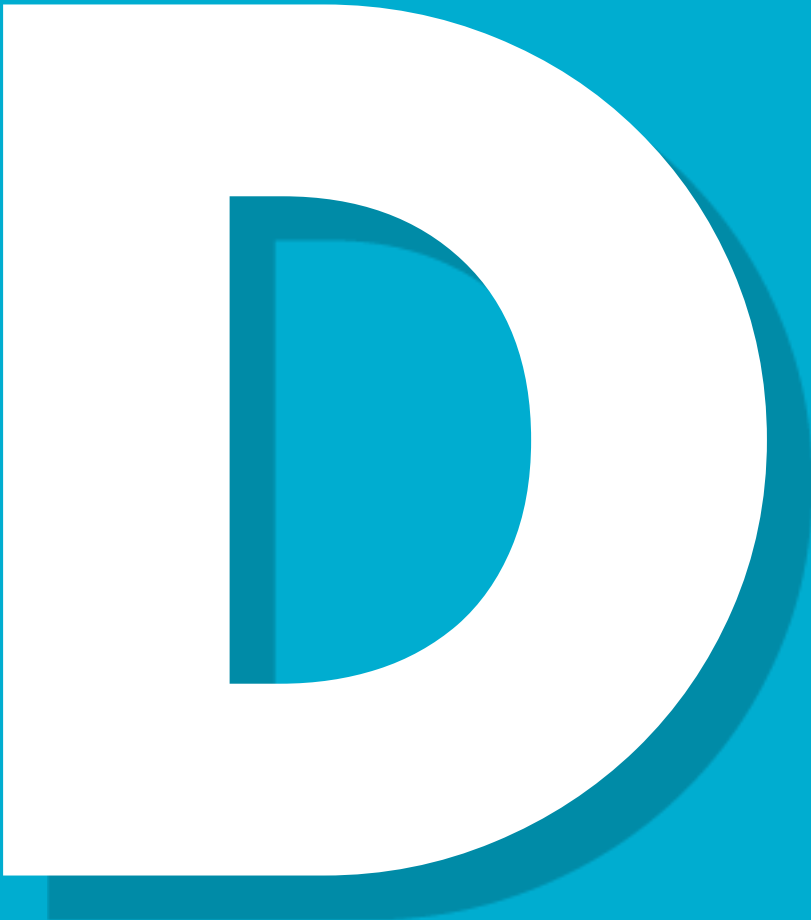
Appendix D

Investigating the programme experience and the associated 'learning' between the partners in the LOV network: an evaluation by Annabel Jackson and Associates Ltd

Survey of partners

Introduction

We had 11 responses, which is sufficient to give a picture of the partnership.

Objectives

Respondents said that objectives were clear or mixed.

Respondents said objectives were clear:

- At the beginning.

- For those involved in the project start up team.

- In terms of what commitment would mean/the membership agreement.

- In terms of: raising the quality of work in the county (including commissioning), engaging new audiences, developing leadership skills, and supporting the role of young people in the arts.

Respondents said objectives were less clear:

- For the venues not involved at the beginning.

- In terms of co-commissioning.

- On how the objectives would be achieved.

- On the extent to which the programme should be international.

Figure 1 - Were the objectives for LOV clear between the partners?
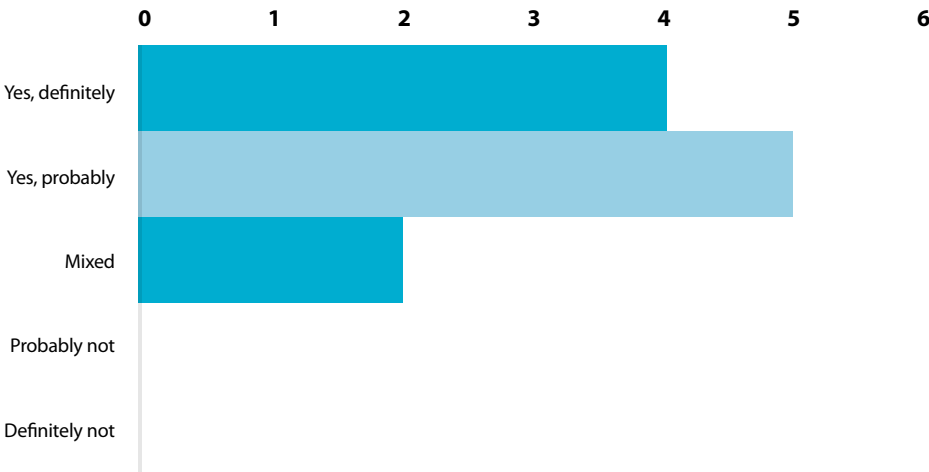
Figure 2 - Were partners committed to LOV?
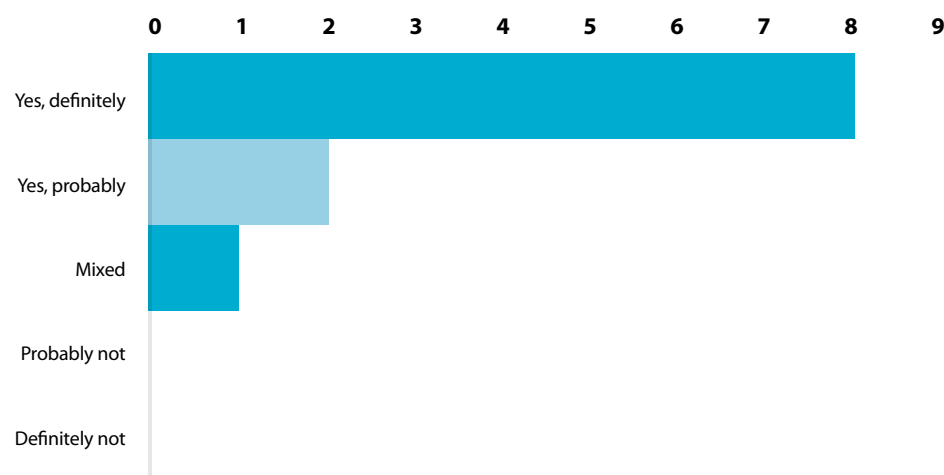
Commitment

Respondents said partners are generally committed to LOV.

Respondents said commitment is strong:

- In the Understanding Audiences project.

- In committing financially to projects that benefit LOV as a whole rather than just their venue.

- In the attendance at LOV meetings, with all ten venues usually being represented.

- In recognising the benefits of working collaboratively rather than feeling that venues are in competition.

Respondents said that the only weaknesses in commitment are:

- Some venues who have left.

- Some individuals who would have preferred not to change and therefore criticise LOV.

"As far as I can tell, everyone I've come across has been committed to the cause."

Involvement

Respondents said the right people are involved in LOV. They said it is important to involve venue managers, marketers, programmers, local authorities, trusts, and existing audiences. Possible changes are:

- Involving more box office staff.

- Having a second tier of community organisations so that they can join the network.

- Involving managers at a more senior level, although this is difficult.

"Involving managers and board members above us was problematic during the first stage of our OD project as we ended up with a mix of people with different levels of knowledge and experience (and underlying aims)."

"The people involved were of a similar level in organisations which is why it has worked - i.e. Managers/ Programmers - and more recently marketers where they exist."

Communication

Respondents said that communication is generally strong among the partners.

Respondents said the strengths of communication are:

- The use of Basecamp.

- Monthly meetings.

- Using facilitators for group sessions.

"I think the idea to use Basecamp has led to incredibly strong communication enabling all venues and persons involved directly in LOV to be kept up to date with information."

Respondents said the weaknesses of communication are:

- Co-commissioning projects.

- Feeding back decisions from subgroups, including the young people's group and the main group.

- People preparing for meetings.

- Being consistent in delivering follow up action.

"In the first couple of years before the network had proved its worth and people actually wanted to be part of it, communication was weak as the significance of the partnership was yet to be proved."

Decision Making

Respondents said the LOV partnership is good at decision-making.

Respondents said the strengths of decision-making are:

- The number of decisions that have been made.

- Key areas of decision-making: strategy, funding, the young people's project and commissioning.

- Having a structure of sub-groups.

- Taking account of different points of view.

"Considering so many stakeholders are involved in LOV I think the amount of decisions that have been made given the sheer quantity of people involved denotes strong decision making."

"The group usually come to a decision after debate - there is usually a consensus of opinion."

The respondents said the weaknesses of decision-making are:

- The time to confirm decisions.

- Being clear about why a decision has been made, the intended benefits.

- The compromises inherent in group decision-making.

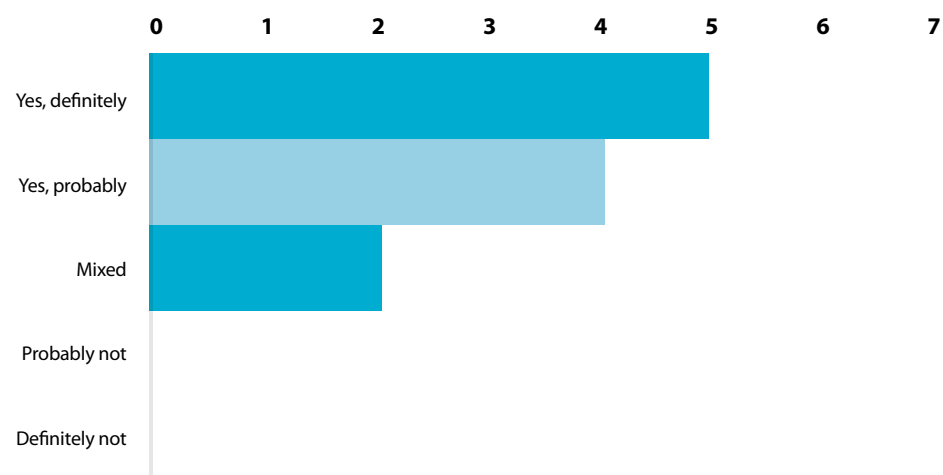**Figure 3 - Were the right people involved in LOV?**

	0	1	2	3	4	5	6	7
Yes, definitely								
Yes, probably								
Mixed								
Probably not								
Definitely not								

Figure 4 - Was communication strong among the partners in LOV?

	0	1	2	3	4	5	6	7
Yes, definitely								
Yes, probably								
Mixed								
Probably not								
Definitely not								
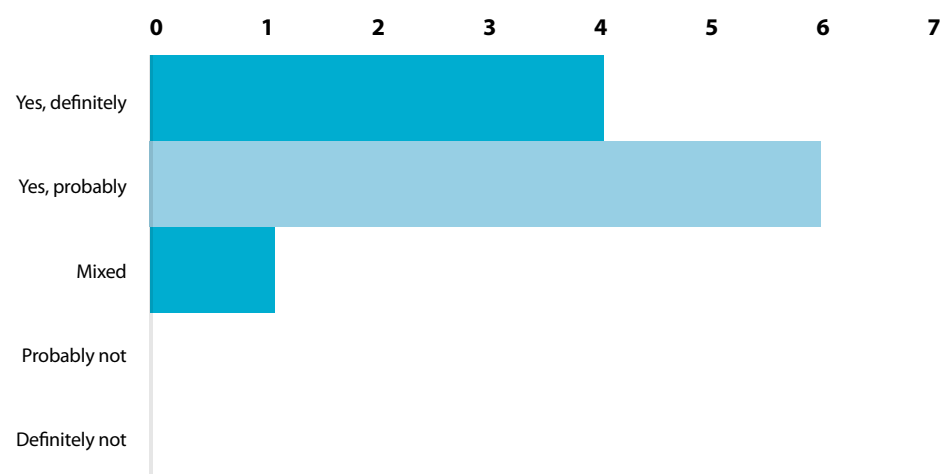
Figure 5 - Did the LOV partnership make decisions well together?

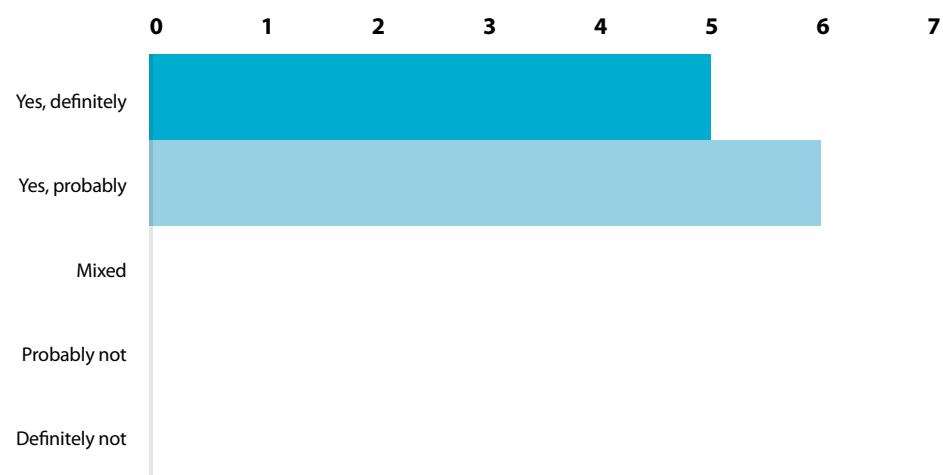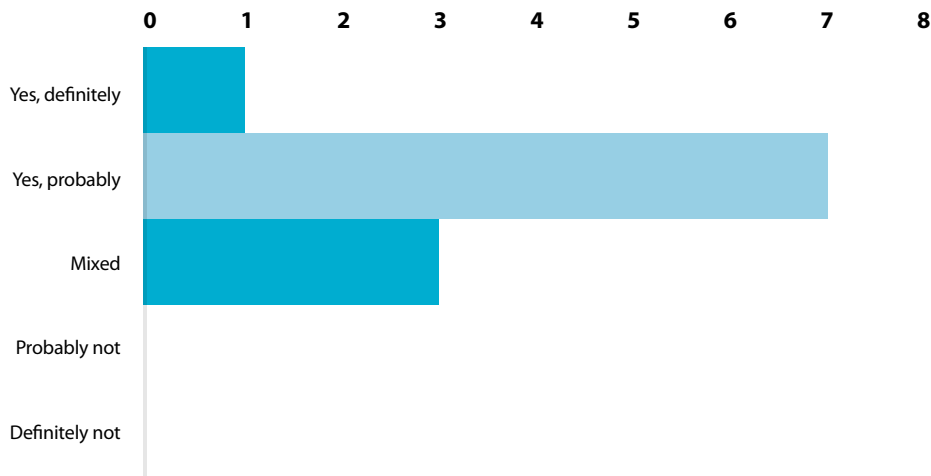|	0	1	2	3	4	5	6	7
Yes, definitely								
Yes, probably								
Mixed								
Probably not								
Definitely not								

Figure 6 - Was shared planning in LOV effective?

"Meetings were occasionally a little 'woolly, our decision making has been greatly improved through mentoring by Angela and Michael."

Shared Planning

Respondents said shared planning is generally effective.

Respondents said the strengths of shared planning are:

- Having a coordinator, through the young people's project.

- The processes established for the young people's project.

"In meetings everyone seems to be switched on and engaged."

"There were key people who were prepared to give a lot of time to a particular issue or project... often the same people initially."

Respondents said the weaknesses of shared planning are:

- Coordinating the different requirements e.g. reviewing Arts Council's reporting as well as PH's.

- Liaison between managers and marketers.

- Having back up arrangements if key people are busy.

Use of time

Respondents said that LOV uses their time well.

Respondents said that LOV uses their time well in:

- Meetings, including the marketing break out sessions.

- Applying for funds.

- Creating the partnership agreement.

- Building the network.

"The development of LOV has been a very empowering thing for the venue and for myself personally. It is difficult to remember how isolated and undervalued we felt in the arts sector in Lincolnshire before LOV - I do think that this has changed as a result of the network. And we feel we have made real progress in brining new resources into the sector and the county as a result."

"As part of the original steering group for the Paul Hamlyn application I felt my skills were used to drive the project forward."

Figure 7 - Did LOV use your time well?

Respondents said that LOV uses their time less well:

- When agenda items change.

- When subjects don't need the attendance of everyone at the meeting.

- When guests who don't seem relevant are invited to meetings.

- When visual arts organisations feel their perspective is not well represented.

"It is certainly challenging to find the capacity, but for me it has become very important to find this."

Overall views

Respondents were asked about the overall strengths of LOV. Responses had these themes:

Respondents said that LOV uses their time well in:

- **Geographical coverage.** *"Working so effectively across such a vast county, achieving good results through joint projects and displaying a unified approach as an organisation to other organisations."*

- **Bigger vision.** *"The strengths are in working together to make something bigger and better happen, to give us strength and support in challenging times, to give us a positive, developmental story to tell to our essential funders, and to develop ourselves personally through learning from others."*

- **Synergy.** *"The collective is greater than the sum of its parts, so where there are issues or opportunities it feels like as a group we're better placed to respond to them."*

- **People.** *"Sharked knowledge, experience, resources. Support between venues and LOV. The support given from Chloe, Emily and Chelsea is brilliant - particularly through engaging with young people at the university."*

- **Commitment.** *"Commitment to programming and commissioning high quality arts for Lincolnshire and outreach to young people." "An understanding of how working together can create a better arts ecology than by working on your own."*

- **Relationships.** *"Trust. Openness and honesty." "Less competition between venues."*

- **Power.** *"10 venues are stronger than one."*

- **Capacity.** *"Being able to do things you can't do on your own."*

- **Peer learning.** *"Learning from colleagues, sharing ideas."*

Figure 8 - Did your organisation increase its audience of young people as a result of LOV?

	0	1	2	3	4	5	6	7	8

Yes, definitely

Yes, probably

Mixed

Probably not

Definitely not
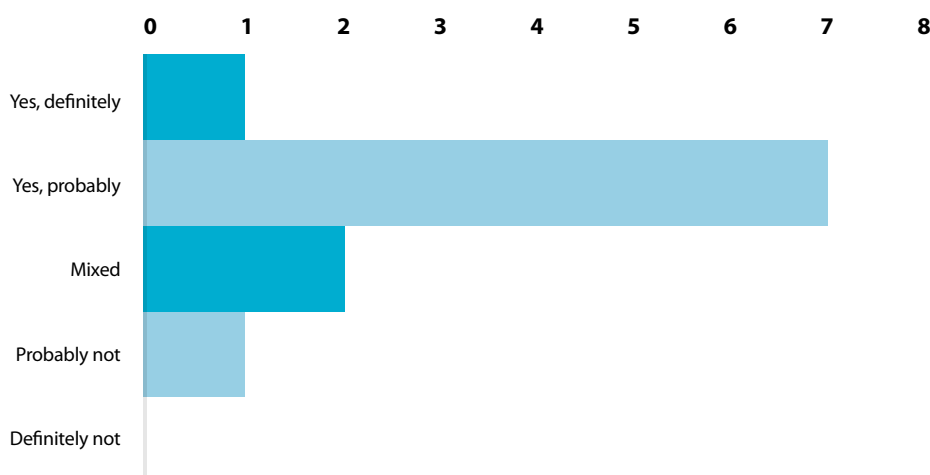
Comments on weaknesses (or areas for potential improvement) had these themes:

- **Public awareness**. *"I still don't think there is a wider awareness of what LOV is amongst the actual public of Lincolnshire."*

- **Programming for young people.** *"Sometimes I feel the only point of doing co-commissions is so that each venue has 'had one' and that they are remotely for young people so we can tick a box rather than thinking specifically about what kind of work we want to present to young people in Lincolnshire and what is our overall aim with co-commissions. Are we just going to keep paying companies to produce work or are we going to start learning methods in order to produce our own professional work? If our only goal with commissioning is to get the LOV logo on national productions and let outside companies deliver workshops in our venues so young people can engage with professional companies then we are achieving our goal, but I think our commissioning strategy should be revisited."*

- **Informality.** *"It is a relatively informal grouping which has worked well for it so far, despite a number of personnel changes within venues. Some might see this as a weakness."*

- **Internal communication.** *"We rely on the advocacy of all of us within our own organisations and this is probably varied depending on personalities etc., but I think this is probably inevitable."*

- **Reaching consensus.** *"The flip side is that a large group brings a large number of personalities with different agendas and this can sometimes lead to indecision."*

- **Travelling.** *"Just a minor issue, is travelling long distances to some venues... but valuable to get out and about."*

- **Basecamp.** *"I think the Basecamp shared resources could be improved - perhaps integrated with back end to new website somehow?"*

- **Targeting.** *"I would like to see a future focus on the 'grey pound' - Lincolnshire is a prime area for retirees and continually focusing on young people ignores probably 55% or more of our current and potential audience base." "It has been very difficult to develop a younger audience when our core audience is 50+."*

- **Reliance on key players.** *"Time constraints on key players." "Same people driving it forward."*

- **Lack of capacity in some venues.** *"Inequality between venues."*

Outcomes

Eight of the 11 respondents said that their organisation has increased its audience of young people as a result of LOV.

All respondents said that LOV has given their organisation a wider pool of ideas, enabled them to take more risks creatively, learn from other venues, and develop long-term relationships with venues. Most respondents (eight or more) also said that LOV had increased the organisation's confidence in engaging with young people, changed its culture to give a higher status to the voice of young people, developed long term relationships with schools and community organisations, and increased the consistency of the offer for young people across the Lincolnshire. Only five respondents said LOV had enabled the organisation to take more financial risks.

Respondents generally think that LOV is a model for other areas and artforms.

This is because of:

- **Learning.** *"I think it is incredibly useful to share good practice across similar organisations in a region and therefore get more united thinking."*

- **Impact.** *"If a common purpose can be found, working together can bring great benefits."*

- **Sharing risks.** *"This collaborative model seems to work as a way to maximise resources and take risks."*

- **Mutual support.** *"It has proved it can work, and having seen other venues failing and struggling on their own, it makes sense to join and support one another."*

- **Refinement.** *"It's flawed but successful and we learnt from our mistakes."*

- **Profile.** *"We have massively increased our profile and ambition because we worked together & listened to each other. It is an entirely appropriate and relevant response to our geographical & cultural situation."*

- **Status.** *"It has proven that there is strength in working together."*

- **Ambition.** *"You open up more doors by working together and can be more ambitious."*

Figure 9 - Overall, what were the benefits to your organisation from working together through LOV?

	Yes, definitely	Yes, probably
	Not relevant/Don't know	No, probably not

Conclusion

Our impression from the partnership survey, learning seminar and attendance at the meeting is that LOV is a mature partnership. It has a solid foundation because of the common interests and similarities between the members, and the relationships that have developed over time. It has developed systems to make the best of members' time, although it is also greatly strengthened by having central coordinators.

The main weakness is that decisions need to be formalised. There are other challenges such as the reliance on a small number of key individuals and communicating within partner organisations, which are common across partnerships. Partners might benefit from sharing good practice in this area, but there is no 'solution'.

Figure 10 - Do you think LOV is a model for other groups or even other art forms?
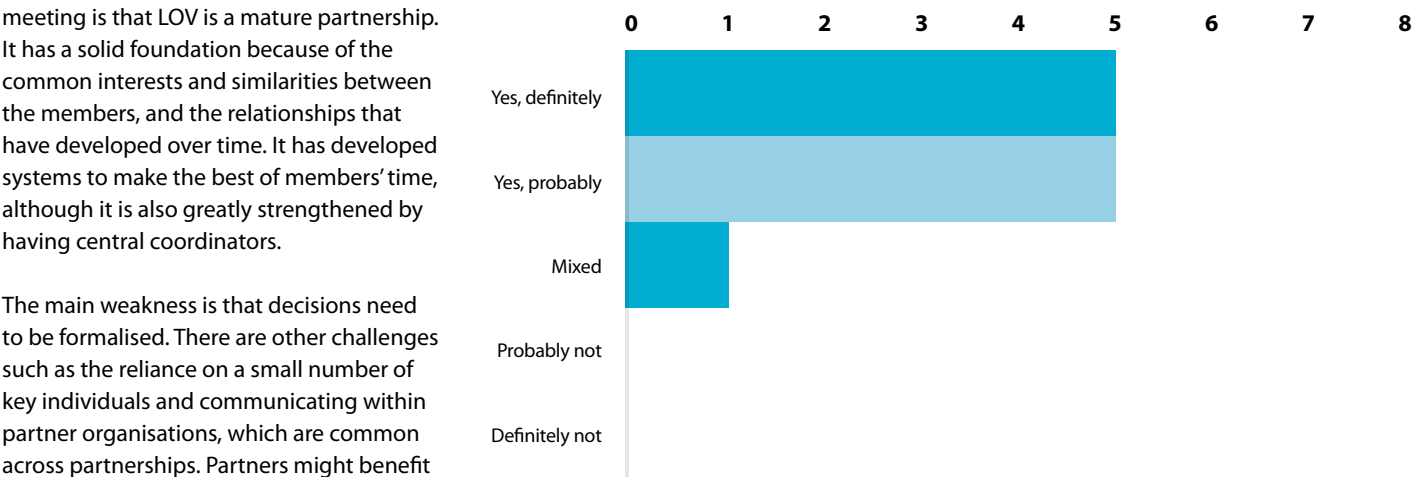
Learning Seminar

Introduction

We facilitated a discussion at the September partnership meeting about the lessons from LOV.

Objectives

Objectives are clear because:

- The group members have a commonality of purpose. All members are venues, which is more useful than having a network that includes all arts organisations in a geographical area. As one member said: *"We all wanted to do the same things."* Having the group made up of venues is easier to explain to outsiders. There is less risk of people outside feeling excluded.

- The group focuses on practical actions. One partner commented that: *"The more you talk about an issue, the bigger the issue gets. Other partnerships spend hours talking about minutiae like one word in a mission statement. We focus more on action."*

Commitment

Commitment is strong because:

- **The group has evolved organically.** Five venues are a joint NPO, another two belong to a joint NPO. Two are independent structure. This structure has evolved with LOV: the joint NPOs might not have happened without LOV and LOV wouldn't have continued without the joint NPOs. Some organisations e.g. commercial venues, have looked at LOV but decided that the benefits didn't justify the time investment. LOV has never excluded anyone.

- **There is no hierarchy.** The ecology had grown up as small market town art centres. No one partner dominates in terms of size or power.

- **There is a sense of equality.** Different people lead of different projects. Each organisation puts in the same money.

- **The structure of meetings encourages responsibility.** There is a structure of rolling administration. Meetings go around the venues and for each meeting the venue chairs and the next venue takes minutes. As one partner explained: *"Everyone get a fair share, you have to stay interested to know what you have to do next time."* Setting the agenda is the responsibility of the chair, but it is consultative.

- **Relationships are strong.** The core group of individuals and organisations has stayed the same. Partners have also been funded to do go and see visits together. *"There is a lot of trust in the group. There is a strong sense that together is stronger."*

- **The partnership meetings do creative thinking as well as administration.** *"The commissioning has given another interest, which is creative. There is no produced theatre in this country. Have a couple of emerging companies, not prolific or national level. It gives us a chance to be more than just receiving houses. Which is important for you soul and strength in the market place and status. It is making us more ambitious. It brokers relationships with outside parties."*

- **The organisations see clear benefits from taking part in the group.** One partner emphasised that: *"You can have conversations in this group that you cant have elsewhere."* Organisations see the group as a way of learning, not just as a source of funding. One of the visual arts organisations emphasised that even though they are in the minority, and some of the actions are not directly relevant, they benefit from hearing about the different way of thinking in the performing arts. One of the local authority partners described the indirect benefits, for example, the political strength from being to part of the group.

Delivery

The partnership has been able to deliver because:

- The group had the initial impetus of the Arts Council (Thrive) funding.

- The group has received funding for specific projects. These help partners to justify involvement to their boards/local authorities, and give an impetus to work.

- The PH funding paid for two project officers who help coordinate the collaboration.

Capacity

The partnership has made the best of the partners' time through:

- Having coordinators, as above.

- Ensuring meetings are focused. Each meeting has a couple of subjects which are tackled in depth. This means that each meeting moves the discussion on.

- Having the project workers report on the young persons' project every other month.

- Varying the length of the partner meetings depends on the agenda, sometimes half a day to a full day.

- Using subgroups to carry out detailed work between partner meetings.

Communication with the partnership

Communication is strong because:

- All shared documents are housed on Basecamp. Comments were: *"When you need to know something it is on Basecamp. It gives you're the confidence to get everything." "Emails get lost or misfiled. Basecamp will always be there."* However, it is not always easy to know where to file documents.

- Documents that require decisions are flagged up by having a heading of 'Action'.

- The partnership has developed relationships over time. *"It is getting better all the time."*

Communication with the organisation

Communication from the key partner contacts back to their own organisations is challenging. Some organisations find it easier than others.

Lessons so far are:

- The partnership could have a rule that people who want to query a decision made at a meeting that they didn't attend have to talk to someone who did attend before raising concerns generally.

- Communication is particularly strong where the group has worked with people from across venues as has happened with technicians. One partner commented that: *"People within the organisation and see the practical benefit rather than it seeming as a talking shop."*

"

It's been an excellent experience, I feel my team working skills, organisation and creativity has improved, as well as being a good laugh and something to remember and be really proud of.

It's reinforced my interest in events management and makes me want to partake in more arts related events in future

Wonderfully talented bunch of young people... I hope you do more!

LOV is simply brilliant! Earlier this year I have also been fortunate enough to extend my work with Lincolnshire One Venues by organising extra music events. I am passionate about the company and I believe there is still so many more people we can engage with in the future!

It's really refreshing to be trusted as young people and being able to make important decisions, this is why I believe the group is successful.